REPORT TO THE HONOURABLE SUSAN FISH
THE MINISTER OF CITIZENSHIP AND CULTURE
BY
THE SPECIAL COMMITTEE FOR THE ARTS

SPRING 1984

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THE HONOURABLE SUSAN FISH
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AND CULTURE

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THE SPECIAL COMMITTEE
FOR THE ARTS

VOLUME I

Spring 1984

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Committee
for the Arts

Comité
spécial
pour les arts

Ministry of
Citizenship
and Culture

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April 06, 1984

The Honourable Susan Fish,
Minister,
Ministry of Citizenship and Culture,
77 Bloor Street West,
6th Floor,
Toronto, Ontario.

Dear Minister,

We, the undersigned members of the Special Committee for the Arts, established 28 April 1983 to advise the Minister on the relationship between government and the arts in Ontario, have the honour to submit the following report.

Robert W. Macaulay, Q.C., Chairman

Peter J. Day, Vice-chairman

Geraldine Sherman, Vice-chairman

Special Committee for the Arts

Robert W. Macaulay, Q.C., Chairman
Peter J. Day, Vice-chairman
Geraldine Sherman, Vice-chairman

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VOLUME ONE

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1. INTRODUCTION

1.1 On April 28, 1983, the then Minister of Citizenship and Culture, the Honourable Bruce McCaffrey, announced in the legislature the appointment of the Special Committee for the Arts in Ontario. He said:

> Today I wish to announce the formation under the authority of the ministry act, of a special committee to study the relationship of government and the arts in our province. The need for such a committee quite simply is that culture and the arts in our province have enjoyed a period of unprecedented growth both in quantity and in quality over the past two decades. Much of this growth has been fuelled by the funding policies of this government and in particular of my ministry...
>
> The special committee has the single objective of setting goals for the development of the arts in Ontario specifically, I have asked it to make recommendations concerning:
>
> 1. Appropriate areas for government involvement in the development of the arts in the 1980s;
>
> 2. The relationship between the ministry and its agencies and the appropriate roles for each in the development of the arts;

3. The role of the province in arts development compared to other political jurisdictions;

4. The most appropriate development and use of arts facilities;

5. The appropriate balance between government support, self-generated income and corporate and other private sponsorship; and

6. Methods of fostering greater self-sufficiency among arts organizations.

We may from time to time add other questions that are of relevance to the ministry and to the committee's work.

1.2 The Minister appointed the Committee with Robert Macaulay, Q.C., as chairman, and with Geraldine Sherman and Peter Day as members. J. Douglas McCullough, assistant deputy minister acted as secretary, and David Gillies as executive director. The Committee began its work on May 2, 1983.

1.3 Approximately thirty-five hundred invitations in French and English were sent to individuals and organizations across Ontario asking for written briefs commenting on the six areas of concern outlined by the minister. In response to requests, the original deadline was extended and briefs were accepted up to the writing of this report. Approximately three hundred and sixty briefs were received. In addition, several thousand questionnaires dealing with both artistic and financial matters were sent to individual artists and to organizations.

1.4 The Committee, together and individually, interviewed a very large cross-section of people, including approximately fifty artists. We met with thirty-five major arts and culture organizations in the province and also interviewed the boards or the senior management of most of the major arts institutions in Ontario. We travelled to many towns and cities in Ontario to meet with local arts councils, municipal and provincially elected representatives, local artists and arts organizations. In addition, public symposia were held in Thunder Bay, Sudbury, Kingston, London and Toronto, at which views were exchanged between the Committee members, guest speakers and the audience. At these conferences papers were presented followed by discussion, on the Committee's terms of reference, and also on more specific subjects such as the relationship between arts and education, and the arts in francophone and native communities. These papers were then discussed.

1.5 On the government side, we sought advice on the provincial budgeting process from senior officials of the Ministry of Treasury and Economics and the Provincial Auditor; we have pursued the matter of education and the arts with senior officials of the Ministry of Education; we met with the senior officials at the Ministries of Northern Affairs, Trade and Industry and Tourism and Recreation. We met frequently with representatives of the Ministry of Citizenship and Culture and with the staff and board members of the Ontario Arts Council. We had full discussions with representatives of the other government arts and culture agencies.

1.6 The Committee commissioned papers from a number of researchers so that we could compare our views on specific subjects with those experts outside the Committee. These papers are attached to this report as Volume II and include:

- three papers - a history of arts expenditure in Ontario, an overview of accomplishments of outstanding artists and arts institutions in the province, and a general study of the expenditures of the Ontario Arts Council - all written by Paul Russell, an educational media consultant;
- studies by Joseph Wearing, of Trent University, on funding the arts in Ontario and in other jurisdictions, and appropriate areas for government involvement in the arts in the 1980s;
- a study by Jiri Zuzanek of the University of Waterloo, on municipal funding of the arts in Ontario; and
- a report by Catherine Tait, an information and communications consultant, on the influence of new technology on the arts and arts delivery systems.

1.7 Because there was no reliable recent survey of the public perception of the arts in Canada or in Ontario, we commissioned a survey from Access Survey Research Corporation to gauge the attitudes and behaviour patterns of Ontario residents towards arts and cultural activities in the province. The findings of this important survey, which is described in detail in Chapter 3, were influential in shaping the recommendations of this Committee.

2. THE ARTS IN ONTARIO

2.1 At the time this Committee undertook its work, the arts in Ontario were flourishing as never before. Despite the economic strictures of recent years, the variety, availability and excellence of artistic activity in the province is greater than ever, and the problems that the Committee was asked to consider in its terms of reference must be seen in this light. We believe that the province should be proud of the accomplishments of the past three decades and owes it to itself to maintain a momentum and a sense of purpose in its future arts policy.

2.2 An overview of the artists and the arts and culture activities in the province is exciting and gratifying. In addition to major performing arts companies, there is an impressive range of medium and small theatre and dance companies, orchestras and other musical groups, all with a degree of professionalism that would have seemed unthinkable twenty-five years ago. The work of our own writers and visual artists has found a substantial and still growing share of the market. Opportunities for artists in all fields have grown dramatically: in the period 1971 to 1981, according to Statistics Canada, the number of professional artists in all fields in Ontario rose from 23,610 to 43,690. Facilities - theatres, concert halls, galleries and museums, as well as community cultural and recreation centres - have been enormously expanded, giving more and more of the people of the province an unprecedented exposure to the arts.

2.3 This development should also be seen in a national context. Ontario, by virtue of its size and urban concentration, has a dominant position in Canada in terms of cultural activity. A majority of the country's artists and arts organizations are based in this province, and from them the people of the province receive inestimable benefits. But this also places an exceptional pressure on the government of Ontario for financial support. It is inevitable that this province should provide leadership among the other provinces in terms of arts and culture policy and support.

2.4 The Committee has been convinced of the importance of building upon our existing artistic achievements. This does not mean just keeping various operations at their present levels. Not everything which has been started needs to continue indefinitely without careful and continuous reassessment by the artists themselves, the funding partners, and the audiences. But those organizations, projects and artists which justify funding must be well funded if they are to realize their potential. If the arts are to continue to be of real value to the province, there must be room for growth, for experimentation, for striving for excellence, and there must also be greater opportunities for training and developing artists. We recognize that substantial increases in government support programs for the arts in the near term are unlikely. The challenge for a new arts policy then, is to make the most of existing budget levels, to find the most effective ways of using the available dollars. It is a challenge that must be met if the impressive achievements are not to be lost.

BACKGROUND

2.5 Cultural life in Ontario before the 1950s was admittedly limited in many respects, but it is wrong to underestimate the activity and the accomplishments of artists and artistic organizations in the earlier history of the province. The visual arts in particular established themselves early - the Ontario Society of Artists, the oldest professional arts society in Canada, was founded in 1872 and the Ontario College of Art in 1876 - and so it is not surprising that it was in painting that the first effective nationalist artistic expression appeared with the work of the Group of Seven. Musical organizations too, have a comparatively long history. The Toronto Mendelssohn Choir was founded in 1894 and the Toronto symphony can trace its history back to 1908 Literary life was both active and extremely restricted. Making a career as a creative writer was appallingly difficult until recent years, but even so, in the 1930s at least two very different Ontario novelists - Morley Callaghan and Mazo de la Roche - achieved international reputations and sales in works with identifiably Ontario settings.

2.6 "Canadians regarded theatre rather as they regarded oranges - they were very fond of oranges, and imported them freely, but did not usually expect to grow them in their own gardens," said Robertson Davies in a recent lecture on the history of Canadian theatre. Most of our theatre was imported until well after the Second World War (although we exported a number of theatre and movie stars), but we should recognize the importance of the great theatrical touring companies, as well as the value of touring organizations such as Chatauqua and Community Concerts, in bringing the arts to many centres in Ontario. In addition to the pleasure and satisfaction they gave to audiences at the time, they installed a sense of appreciation and an expectation that has been to some degree fulfilled in the last twenty-five years.

2.7 The founding of organizations such as the Dominion Drama Festival in 1932 and the Kiwanis Music Festival in 1944 offered opportunities for younger artists particularly and gave Ontario communities a direct involvement in the performing arts. Nonetheless, in Ontario (and in the rest of Canada) before the 1950s, in most of the arts, it was rarely possible to get first-rate training, and it was difficult if not impossible to make a tolerable living or to have a full career. For the general public outside the few main cities, regular access to most of the arts was limited or non- existent.

2.8 Throughout the 1950s there was a tremendous upsurge in artistic activity and initiative. Artists and those who supported the arts displayed courage and vision and, often working from virtually nothing founded some of the province's and the country's major arts organizations. What is extraordinary is how many significant events happened in the course of a very few years, particularly in the performing arts.

Massey Commission Report submitted	1951
National Ballet of Canada founded	1951
Crest Theatre founded	1951
CBC-TV began broadcasting	1952
Stratford Festival first performances	1953
Canadian Opera Company founded	1954
Canada Council established	1957

2.9 What accounts for this upsurge? Some of it can be seen in historical terms. Throughout Canada, much of the population had endured over fifteen years of involuntary restriction. The Depression of the 1930s, followed by the six war years, had left people hungry for a better life in every way. The Report of the Royal Commission on National Development in the Arts, Letters and Sciences (the Massey Commission), released in June 1951, described a great yearning for a cultural life, and the developments of the next decades bore out the accuracy of this observation. The prosperity of the early 1950s undoubtedly contributed to the growth of the arts. During these years too, Canada, and particularly Ontario, experienced a new wave of European immigration, which included a substantial number of urban, cosmopolitan people with a disposition to enjoy a cultural life in the province and to contribute to it. Another factor was the growth of Toronto into a major metropolitan centre, capable of supporting a wide range of arts and culture activities.

2.10 The period was also characterised by an increasingly strong sense of Canadian nationalism, for the existing culture of the country seemed to be more threatened than ever. These were the years in which television, inevitably American- dominated, established itself as the most ubiquitous and influential of the mass media in North America. As the historian Donald Creighton put it, "Canadian music, drama and literature, both popular and general, struggled with increasing difficulty to maintain an existence against an invading onslaught of imports, now chiefly American in origin, which was driven forward by the nearly irresistible pressure of American continental advertising."

2.11 It was in this atmosphere that the Canada Council, the country's first arm's length arts funding agency, was established by the federal government.

THE GOVERNMENT OF ONTARIO'S ROLE

2.12 The first overt indication that the government of Ontario considered the professional arts to be an appropriate and necessry area of government support was the establishment of the Ontario Arts Council (originally the Province of Ontario Council for the Arts) in 1963. Until that time, government financial support for the arts was believed to be politically unpopular, and it was not until the early 1960s (and then cautiously) that the government began to take an initiative in this field.

2.13 However, during the preceding ten years, during the initial burgeoning of arts and cultural activity in the province, the government had responded to invitations to share in the development of some of the most significant arts institutions.

It was at the educational level that financial support for the professional arts was seen to be politically respectable, and it was from the Ministry of Education that the first grants came during the 1950s. By the time the Arts Council was established as an agency of the Ministry of Education in 1963, the Ministry was already supporting the Toronto Symphony, the National Ballet, the Canadian Opera Company, the National Theatre School (founded 1960) and some other organizations, to a total of nearly $100,000 a year. The new Arts Council inherited these ministerial commitments within its original $300,000 budget.

2.14 The Arts Council accepted the advice of the then Minister of Education, the Honourable William Davis, that capital grants to arts organizations should remain the responsibility of the Ministry. This policy has continued to the present day; consequently arts organizations receive operating and project grants from the Ontario Arts Council and capital grants directly from the government.

2.15 Some of the province's major cultural institutions, such as the Royal Ontario Museum and the Art Gallery of Ontario, also received grants from the provincial government over the years before the 1960s. It was their educational value that was relevant from the government's point of view, and so these funds too came from the Ministry of Education. During the 1960s and 1970s these institutions became cultural agencies of the government of Ontario and are now under the Ministry of Citizenship and Culture. These now include the Art Gallery of Ontario, the McMichael Canadian Collection, the Royal Ontario Museum, the Ontario Science Centre, the Royal Botanical Gardens, TVOntario and CJRT-FM. (The Ontario Heritage

Foundation is also an agency of the Ministry.) It is important to recognize that of these agencies, only the AGO and the McMichael Canadian Collection, along with the Ontario Arts Council, are directly associated with the arts.

2.16 Throughout the 1960s there was a spectacular growth in all fields of arts and culture activities, especially after the inspiring and exhilarating Canadian centennial celebrations and Expo '67. The government's commitment to the Ontario Arts Council and to its other cultural agencies grew steadily over the ten years after 1963, and in 1973 new guidelines were established for cultural policy development. These were set out as follows:

1. The objective of Government policy should be to ensure that cultural development in Ontario is both creative and participatory.
2. Government should encourage and be responsive to individual and group initiative without allowing itself to become the focus of cultural decision making.
3. Special emphasis should be placed on creative activities within the Province and support mechanisms should be established to foster the development of individual creative and performing artists within Ontario.
4. Government involvement in the area of cultural preservation should encompass the broadest possible range of cultural media so that the programs directed towards preserving, for future generations, the products of past and present achievement can and present achievement can include an emphasis not only on existing buildings of architectural or historic interest, but also on such things as paintings, sculpture, books, films, records, lifestyles, technological products, historical sites, geographic landmarks, etc.

5. The government should move to ensure broad access to cultural enrichment by:

   - Encouraging the education system to foster a better understanding and appreciation of creativity and artistic excellence through individual experience and involvement.

   - Fostering indigenous cultural development in communities outside the large urban areas.

   - Encouraging a greater exchange of cultural resources both intra-provincially, inter-provincially, and internationally.

6. Cultural organizations and institutions in the Province should only qualify for government support to the degree to which they assist in fulfilling the principles and objectives outlined above.

2.17 These guidelines influenced government arts and culture policy along with the also Ontario Arts Council policy in the years following 1973. They were clearly expansionist in nature and were reflected in the growth in government spending on culture and the arts during much of the 1970s. Many ministerial and Arts Council programs and commitments were established at this time, supported at first by generous annual budget increases. The coming of lotteries in 1975 introduced an exciting new source of revenue for the arts which, as we describe in later chapters, has also had some disturbing long-term effects on government arts funding practices

2.18 The tremendous growth of arts activity through the 1970s was also accompanied by inflation and rising costs. As a result, the various government support programs, federal as well as provincial, soon began to fall behind in terms of their shares of the budgets of the various arts organizatons.

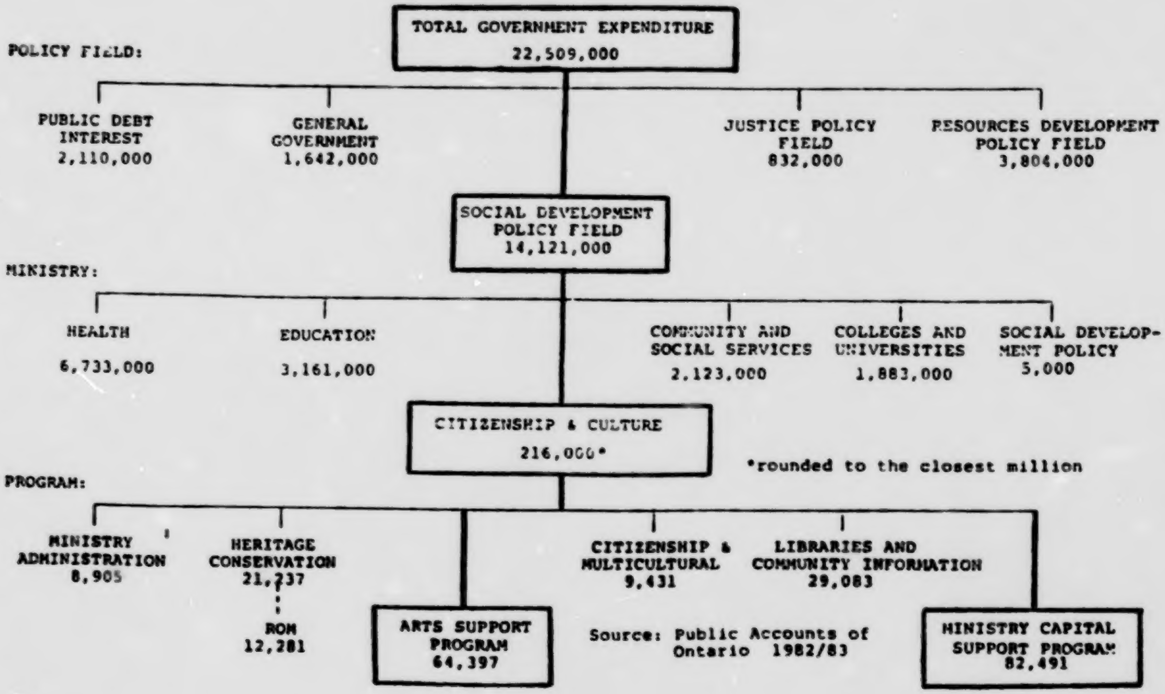
Thus, the severe financial difficulties which many arts organizations are now experiencing originated over a period of several years The 1973 guidelines have, to a considerable degree, been overtaken by the new and more difficult financial circumstances in which both the government and the arts organizations find themselves. New guidelines and a new arts and culture policy are needed, and the Committee recognizes that its recommendations should be directed towards that end.

2.19 In the early days of the Arts Council, it was believed that many of the arts organizations that were being supported would eventually require smaller public subsidies, or perhaps none at all. Twenty and more years of experience in supporting arts and culture in Ontario have shown that this is rarely the case. Instead, we have learned that in order to maintain the level of artistic and cultural life that the people of the province have grown to expect, there must be dependable financial support from the government. Our survey reveals that a substantial proportion of the people of the province agree with this principle, and do not feel that the present modest share of government expenditure that goes toward culture and the arts is too much.

2.20 This share (just over 0.6 percent of total government expenditure in 1982/83) is identified in Table 1, which outlines the Ministry of Citizenship and Culture's Arts Support Program budget and Capital Support Program budget in relation to total government expenditure. Table 2 highlights the operating and program grants within the Ministry's Arts Support Program.

TABLE 1

PROVINCE OF ONTARIO 1982-83 BUDGET EXPENDITURE HIGHLIGHTING MINISTRY OF CITIZENSHIP & CULTURE'S PROGRAM EXPENDITURE IN ($000)

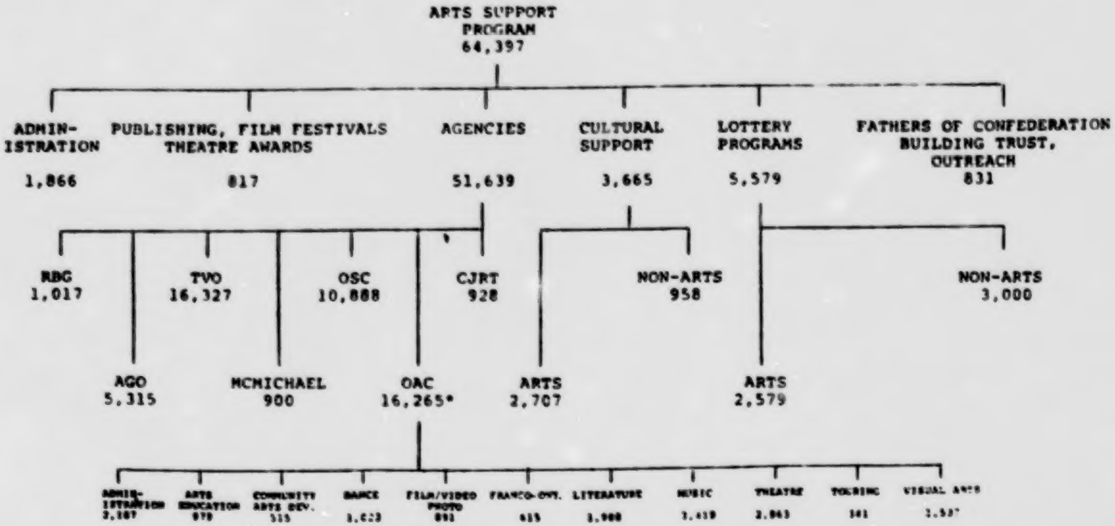

TOTAL GOVERNMENT EXPENDITURE 22,509,000
POLICY FIELD:
PUBLIC DEBT INTEREST 2,110,000
GENERAL GOVERNMENT 1,642,000
JUSTICE POLICY FIELD 832,000
RESOURCES DEVELOPMENT POLICY FIELD 3,804,000
SOCIAL DEVELOPMENT POLICY FIELD 14,121,000
MINISTRY:
HEALTH 6,733,000
EDUCATION 3,161,000
COMMUNITY AND SOCIAL SERVICES 2,123,000
COLLEGES AND UNIVERSITIES 1,883,000
SOCIAL DEVELOPMENT POLICY 5,000
CITIZENSHIP & CULTURE 216,000*
PROGRAM:
MINISTRY ADMINISTRATION 8,905
HERITAGE CONSERVATION 21,237
ROM 12,281
ARTS SUPPORT PROGRAM 64,397
CITIZENSHIP & MULTICULTURAL 9,431
LIBRARIES AND COMMUNITY INFORMATION 29,083
MINISTRY CAPITAL SUPPORT PROGRAM 82,491

*rounded to the closest million

Source: Public Accounts of Ontario 1982/83

TABLE 2

MCC ARTS SUPPORT PROGRAM 1982-83 EXPENDITURES
HIGHLIGHTING OPERATING AND PROGRAM GRANTS TO THE ARTS
IN ($000)


ARTS SUPPORT PROGRAM 64,397
ADMIN-ISTRATION 1,866
PUBLISHING, FILM FESTIVALS THEATRE AWARDS 817
AGENCIES 51,639
CULTURAL SUPPORT 3,665
LOTTERY PROGRAMS 5,579
FATHERS OF CONFEDERATION BUILDING TRUST, OUTREACH 831
RBG 1,017
AGO 5,315
TVO 16,327
MCMICHAEL 900
OSC 10,888
OAC 16,265*
CJRT 928
ARTS 2,707
NON-ARTS 958
ARTS 2,579
NON-ARTS 3,000
ADMIN-ISTRATION
ARTS EDUCATION
COMMUNITY ARTS DEV.
DANCE
FILM/VIDEO PHOTO
FRANCO-ONT.
LITERATURE
MUSIC
THEATRE
TOURING
VISUAL ARTS

*MCC Arts Support Program grant only, does not include Experience Summer Employment, Ministry of Northern Affairs, interest earned or miscellaneous income.

Source: Public Accounts of Ontario 1982-83, the Ontario Arts Council and the Arts Branch, MCC

ECONOMICS AND DEMOGRAPHICS

2.21 In the course of this report we show a number of aspects of the arts which are presently underfunded, and we also indicate areas where increased government expenditure is justified and would be beneficial. However, we also share the economic assumption that all of the 1980s are likely to be years of economic difficulty, and that 1983 may be looked back upon as one of the better years of the decade.

2.22 Throughout the 1980s the demands made on the government's resources will exceed its ability to respond adequately to them all. From the point of view of the arts, the comparatively cornucopian budgetary days of the 1960s and 1970s have faded away, and may never return in this decade. We therefore recognize that increased government expenditures on the arts are more likely to depend upon a reorganization of government goals and priorities than upon the growth of the economy.

2.23 On the other hand, if Ontario is to have adequate arts and culture facilities and programs in the coming years, consideration must be given to relevant demographic factors. Here are some of the more salient characteristics of Ontario society which may change in the next ten years and which should have a bearing on the government's future arts and culture policy.

Population Size and Location

2.24 The population of Ontario in 1983 was 8,815,900. According to the Statistical Service Branch, Ministry of Treasury and Economics, it is expected that this number will grow annually at between 0.41 and 0.9 percent. The population by 1993 will have grown by 5.1 percent to reach 9,267,000. This rate of growth compares with 1.9 percent annual growth over the past twenty-five years.

2.25 Each region of the province is expected to experience some growth over the next ten years, but over half of the counties in Ontario are expected to experience a decline in their share of the provincial population. The highest rates of growth are expected in Peel, followed by York and Durham, counties within easy reach of Metropolitan Toronto. These three areas will account for about 60 percent of the total population increase over the next twenty-five years.

Age Distribution

2.26 The age groupings of Ontario residents are expected to change materially over the next ten years.

> The maturing baby boom population will significantly alter the age group proportions of Ontario's population. The proportion of the population in the 20 to 39 age group will increase to 34% in the early 1990's and will experience the largest numerical growth of all age groups. The 40 to 64 age group will grow to 28% by 1991. The proportion of the 0 to 19 age group will decrease to 26% in 1991....By the year 2006 those aged 45 and over will constitute nearly 45% of the population compared to about 30% in 1981.
>
> - Demographic Transition in Ontario, Provincial Secretariat for Social Development, 1980.

Education

2.27 A Statistics Canada study by G. Picot entitled The Changing Educational Profile of Canadians, 1961 to 2000, projects the changes we may expect in the educational levels of the population.

> The proportion of the Canadian population 15 years and older with some or a completed post-secondary education rose from 12% in 1965 to 26% in 1977. It is projected to increase to 34% by 1990....The educational level of all age groups is expected to rise. The highly educated baby boom generation, however, will significantly influence the educational level of the 30 - 40 year group in the 1980s and the 40 - 50 group in the 1990s. In 1977 almost one in three 25 - 34 year-olds held a post-secondary diploma, certificate or degree, compared with less than one in six 45 - 54 year-olds, and one in ten aged 65 and over...The proportion of the labour force with some or a completed post-secondary education is projected to rise to 40.6% by 1990 from 31.6% in 1977.

Family Formation

2.28 In 1981 Canada Census revealed a significant growth in the proportion of non-family population.

> The number of families in Canada grew almost 25% between 1971 and 1981 largely as a result of the maturation of the baby boom generation. The average number of people per family, however, fell significantly, reflecting decreased fertility and increasing numbers of single parent families. Families without children at home increased nearly 50% in the past ten years and now account for nearly a third of all families in Canada. They comprise about 17% of the population. Non-family population is presently around 13% of the total population and is growing at about three times the population growth rate.

2.29 In the broadest terms how will these changes affect participation in the province's arts and culture activities?

1. Although the total population is not likely to increase radically, the concentration of population in the regions surrounding Metropolitan Toronto will increase. Consequently the effects of the "critical mass theory" of arts activity will be more strongly felt. This has been described as follows:

> The city provides the necessary threshold and concentration of population required to support an integrated network of cultural facilities, a pool of artistic talent and a rich spectrum of audiences....The city is, therefore, the basic unit of the arts. It is in cities that virtually all amateur and semi- professional activity takes place. A city also supports professional activity, the magnitude of which tends to be proportionate to the size of the city.
>
> - H. Chartrand, An Economic Impact Assessment of the Fine Arts, (1983)

2.30 We can therefore assume that in the general area of Metropolitan Toronto there will be a continuing and increasing intensity of arts and culture activities.

2. The age group at which disposable income is at its highest is that between thirty-five and forty-five. When this highest disposable income grouping matches the age grouping in which the largest proportion of the population is to be found, one can expect a positive impact upon the economy and also upon arts and culture activities. This will occur in Ontario commencing about 1986 and will last for about ten years.

3. The direct relation between educational level and attendance at arts and culture events is undeniable Surveys on Ontario recreation in 1973 and by Statistics Canada in 1978 showed that those with higher education were six to sixteen times more likely to attend arts and culture activities. Those with post-secondary education made 40 to 50 percent of all visits to libraries, theatres, museums and art galleries. The higher the education level, the more diversified was the participation. Terry Cheney, in a 1980 report for the Ministry of Culture and Recreation, Recreating Ontario in the Eighties, observes, ..."The effect of education tends to be lifelong. the more educated person maintains a higher participation rate throughout his/her life," and he concludes, "The shifting age-education composition of the population considered alone implies a 32 percent increase in arts attendance from 1978 to 1990."

   The Committee's own survey (described in detail in chapter 3) clearly shows the correlation between education and participation in the arts, confirming the prediction of an increasing demand for the arts in the middle part of this decade.

4. Our survey also confirms that single persons and single parents are more frequent attenders of arts and culture events. The projected increase in the non-family population of the province again points to an increasing demand for the arts as we move through the 1980s.

2.31 All these demographic factors lead to the general conclusions that over the next ten years:

- demand for arts and cultural activity will increase substantially, and
- this will be the case particularly in the Metropolitan Toronto area.

ACCESS, OPPORTUNITY AND EXCELLENCE

2.32 The Committee views the arts in the province as a spectrum, with recreational and amateur arts at one end and the professional arts achieving international excellence at the other. Within this spectrum lie the heritage arts which are unique to the different ethnic groups that make up the province's population. Within this spectrum as well are the arts relating to the Franco-Ontarian and the French-speaking population generally. The extent of French immersion courses in Ontario schools suggests that there will be a greater proportion of the population who will want arts activities in French. The development of provincial services for the Franco-Ontario community includes the arts, and the pressure for increased services, facilities and opportunities is likely to continue.

2.33 The ongoing challenge for a government arts policy is to find a balance between supporting wide-ranging programs which reach a great many people and organizations, through to funding those organizations and artists which aim for excellence at an international level in their respective fields. At the present time the government and the government's major arts funding agency, the Ontario Arts Council, must make a number of difficult decisions if they are to maintain this balance. The Committee has kept this need for maintaining a balance in mind in making recommendations throughout this report.

THE ARTS AND THE ARTIST

2.34 In the course of our hearings we did not encounter any uncertainty about what the arts are. However, we recognize that for the purposes of expressing policy or preparing legislation a formal definition would be useful, and we draw the Minister's attention to the definition contained in Public Law 209 of the 89th United States Congress setting up the National Foundation for the Endowment of the Arts and Humanities, section 3b:

> The term, "the arts" includes, but is not limited to, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to the presentation, performance, execution and exhibition of such major art forms, and the study and application of the arts to the human environment.

This definition was also recently commended in the British House of Commons Eighth Report from the Education, Science and Arts Committee (Session 1981-82), Public and Private Funding of the Arts.

2.35 If it is useful to have a definition of an artist, we draw attention to the International Association of Arts definition of a visual artist:

An artist may be considered professional not only if s/he earns his/her living through his/her art, but also by any one of such criteria as the following:

(a) if s/he possesses a diploma in painting, sculpture or graphics, or in other areas considered, by the cultural criteria of his/her country, to be within the domain of fine arts;

(b) if his/her work is often seen by the public or is exhibited frequently or regularly in group shows or individual exhibitions, in his/her own country or abroad;

(c) if s/he teaches art in a school of art or applied art;

(d) if s/he is recognized as an artist by the consensus of opinion among other professional artists in his/her own country, even if s/he possesses none of the preceding qualifications.

2.36 While the above definition applies to a visual artist, elements of the definition can be changed to embrace all artists if, for example (a) is expanded to include a diploma, certificate or other evidence of formal training in a variety of arts disciplines and, if (b) is adjusted to include performance or publication.

2.37 Definitions, however, are not the most important step in strengthening the place of the arts in this province. What is crucial is that we understand the significance of the arts in defining and expressing our national, provincial and community life, and that we understand the role of the artist. As valuable as grants or commissions may be, the real strength behind the artist is the public realization that the arts are fundamental to our society. This principle underlies all of the Committee's recommendations.

3. SURVEY: "THE PERCEPTIONS, ATTITUDES AND BEHAVIOUR OF ONTARIO RESIDENTS TOWARD THE ARTS IN THE PROVINCE: 1983"

3.1 In November 1983, the Committee, along with senior officials of the Ministry, its agencies and the executive directors of the major performing arts organizations attended a slide presentation by the Ministry of Treasury and Economics describing the present economic and fiscal position of the province.

3.2 The last slide of the presentation indicated that a government survey revealed that sixty-one percent of the public recommended that if reductions were necessary in the Ontario budget the arts should be the first to be cut. The Committee is aware that this statistic has been circulated around and within the government for some time. However, we believe that this particular presentation was the first occasion on which it was made public. Thus we felt free to request a copy of the survey and its results. This was not forthcoming.

3.3 We are aware of how important such statistics can be in shaping attitudes and positions within government. We realize therefore, how damaging this particular statistic or survey could be to any argument put forward for equitable funding for the arts.

3.4 Survey results can be determined by the questions asked and by the way in which they are asked. It is not surprising that over sixty percent of those surveyed favoured cutting funds to the arts rather than to health care delivery, education, welfare or other necessary services - if the respondents were not made aware of the relative amounts of tax dollars allocated to each.

The Committee's Survey

3.5 Soon after this Committee was appointed in April 1983, we announced our intention to commission a "public perception of the arts" survey, the result of which could be compared with the results of the 1974 survey conducted by Book, Globerman and the National Research Centre of the Arts for the Ontario Arts Council, and with the most recent American Council for the Arts survey, conducted in 1980 by Louis Harris and Associates Incorporated, of New York. Accordingly, we retained Access Survey Research Corporation, who, along with the Harris firm, conducted the survey for us. The results are based on 1,000 telephone interviews made in September 1983, and are considered to be 96 percent accurate in nineteen out of twenty times. We believe this public survey is one of the most complete and reliable reports of its kind.

3.6 Specific research objectives were as follows:

1. To measure levels of attendance at selected artistic and cultural activities.

2. To reveal perceived accessibility to selected artistic and cultural activities.

3. To determine changes in attendance patterns over the past five years and in comparison with previous Ontario and United States data.

4. To reveal motivational factors which either facilitate or impede attendance at selected artistic and cultural activities.

5. To measure perceived levels of government support for the arts.

6. To determine attitudes towards government support for the arts, including which level of government should have primary responsibility for selected artistic and cultural activities.

7 To reveal public willingness to support more and better artistic and cultural events and programs through higher taxes.

8. To determine public attitudes toward the role of the schools in providing and financing courses in the arts.

9. To measure the demographic characteristics of respondents.

Some of the selected tables are contained in Volume 1 of the Research Report but the bulk are contained in Volume 2. Both of these volumes form Volumes III and IV of this Report.

CONCLUSIONS:

3.7 The major conclusions of the Research Report are as follows:

1. The attendance base for the performing arts has broadened since 1974, with a significantly higher proportion of Ontarians now attending live plays/musicals in the theatre (55% versus 42%), dance performances (23% versus 13%) and concerts of classical music (33% versus 26%). No change was observed for operas/operettas (13% versus 11%).

2. In an international context, the size of Ontario's audience base for the arts is comparable to that identified in the 1980 United States survey. They are of approximately equal size for live theatre, dance and attendance at art galleries. The Ontario base is significantly larger for classical music concerts and significantly smaller for operas/operettas and museums/science centres.

3. Generally speaking, Ontarians indicate that the frequency of artistic and cultural presentations has increased over the past five years. However, public opinion suggests that there is still considerable room for improvement. From 41% to 64% of Ontarians stated that there should be more presentations of plays/musicals (51%), classical music concerts (41%), dance performances (41%) and theatre performances for children (64%) in their area. Significantly more respondents expressed this view in 1983 than in 1974. Only operas/operettas failed to gain support over the decade, with 33% advocating more performances in both surveys.

4. The desire for more performing arts is expressed by a significantly higher proportion of young people, those with household incomes below $15,000 and above $40,000, rural dwellers and those who experienced the performing arts as children.

5. Public participation in non-performing artistic and cultural activities is higher than for most performing arts: public libraries (74%), museums (60%) and arts and crafts (51%).

6. There is a group of Ontarians, the "frequent attenders" (attended six or more performing arts presentations in the past year), who support all artistic and cultural activities surveyed. This segment, representing 24% of the Ontario population, is comprised of a significant proportion of single people, those with university education and the affluent. It spans all age groups.

7. Early exposure to the arts, whether through courses at school or attendance at performances, is a critical predictor of attendance as an adult. The opportunity to take courses and attend performances has obviously increased in Ontario over the years, with acknowledged participation varying indirectly with age (opera being the sole exception). Public opinion clearly supports school-based arts courses.

8. Fully 96 percent of the population believes that arts courses should be offered in the schools. The magnitude of this support is underscored by the fact that only 55 percent had actually taken such courses themselves. Seventy two percent stated that these school-based courses should be financed from school budgets.

9. Accessibility to artistic and cultural activities is a key variable affecting attendance patterns, particularly for seniors and residents of rural communities. The proliferation of facilities in the past decade is, however, reflected in the significant increase in perceived accessibility since 1974: public libraries (97% versus 92%), theatres for plays/musicals (68% versus 62%), museums/science centres (63% versus 54%) and concert halls (50% versus 44%). Further, perceived accessibility to all facilities except concert halls and theatres was significantly higher than in the 1980 American survey. Accessibility to these two was perceived as comparable in the United States and Ontario studies.

10. The cost of attendance at artistic and cultural activities is a major factor in the decision to participate.

Young adults are particularly affected. A red flag must be raised here, since significantly more frequent attenders than non-attenders indicated that the overall cost of performances is affecting their participation. As prices continue to escalate, this may erode the core of the audience base.

11. A trend toward decreased participation in the arts was observed among seniors. Two reasons identified were lack of accessibility and cost. As this segment of the Ontario population increases proportionately, it will impact negatively upon the audience base unless the trend is reversed or compensated for by increasing the proportion of young adults attending.

12. Participation in the arts is lower among residents of rural communities (population less than 5,000). This can be attributed primarily to accessibility, since a significantly higher proportion compared to urban respondents maintained that there should be more artistic and cultural activities in their areas.

13. Substantially more Ontarians reported that they are attending fewer classical music concerts and/or operas than they did five years ago. This despite the fact that the audience base for classical concerts has broadened since 1974. This could signal an emerging problem.

14. The audience for dance performances and operas/operettas is composed of a significantly disproportionate percentage of the affluent (annual household income more than $40,000).

15. Knowledge about how the arts are financed in Ontario is poor. A minority, which reached a high of 22 percent for theatre groups, believed that the major art forms are self-supporting (and 61 percent believe this to be true of magazine and book publishers!). Another 10 to 20 percent believe that the primary source of support is from private contributions. Generally speaking, only about half of Ontario residents are aware that government financial support is provided to the performing arts (for book and magazine publishers, this figure is about 20 percent). There is apparently considerable confusion about how artistic and cultural activities are funded.

16. The findings on financial support contrasted dramatically with the 1980 American survey in which a much higher proportion of respondents recognized the importance of private contributions. This was likely attributable to the fact that private contributors play a more prominent role in the United States and to the well-publicised Senate hearings on the sources of support for the arts at that time. The U.S. federal government was reducing support and shifting the focus for support to the private sector.

17. Allocating primary financial responsibility for each art form to one of three levels of government was not an easy task for respondents. A majority could not agree about which level of government should support any of the artistic and cultural activities examined. The largest consensus reached was for art galleries and museums, with 40 percent and 41 percent agreement (respectively) that

the provincial government should have primary responsibility. Some 39 percent allocated primary responsibility to municipal governments to support theatre groups and 37 percent gave the federal government the nod when it came to primary financial responsibility for magazine and book publishers.

18. If provincial government spending has to be reduced by 5%, a majority (67%) of Ontario residents favour selected rather than across-the-board cuts. Of this 67%, 45% recommended that the arts be cut "a great deal" or "a moderate amount", as compared to 37% who wanted cuts in parks and recreational facilities, 26% in roads and highways, 12% in schools and 6% in medical and health services. This group included a disproportionately high number of females and of infrequent attenders. Yet these segments rated the arts as being important to them. Are the arts perceived as a frill, desirable only when the economy is running smoothly? Why are supporters willing to forego the arts when there is a financial crunch? Or is the key variable here the fact that these opinions were based, in many cases, upon misinformation about the actual dollar value of provincial government support to the arts, relative to other services?

19. As was expected, the public acknowledged a lower level of concern about artistic and cultural activities than about such services and programs as health, education, recreational facilities and highways. Of note was the observation that all programs examined were deemed to be significantly less important to the quality of life in this province than these same services were to Americans in

the 1980 survey. Do Ontarians perceive these services to be less important in an absolute sense? Does the connotation of the term "important" differ culturally? Are Ontarians satisfied with less? Are we currently receiving better services overall in these areas and thus have a lower level of frustration/need?

20. People are clearly misinformed about the extent to which their provincial tax dollars support the arts. Fifty-one percent of the population indicated that at least one of every one hundred tax dollars is channelled toward the arts, and another 18 percent was unable to express an opinion. Once informed about the actual proportion spent, fully 77 percent of respondents indicated their willingness to accept a tax increase of from $5 to $25 annually to support the arts. This proportion is higher than the 70 percent who said they would pay more in the United States 1980 survey, despite the fact that the Americans gave the arts a higher importance rating overall. This is the strongest indication we have of the level of support for the arts in Ontario, but it is based upon an informed public.

21. Among those willing to pay higher taxes to support the arts were significant numbers of young adults, lower-middle income families ($15,000 to $30,000) and those who had early exposure to the arts. Once again, this early experience emerges as a key variable in overall perceptions of and attitudes toward the arts.

22. Overall, the arts are valued more highly by females, urban residents, young adults, frequent attenders and

those who had early exposure through school courses or arts presentations.

23. There is considerable room for improving communications about artistic and cultural activities in this province. Approximately two-thirds of the respondents maintained that they would attend more often if they were better informed about impending events. Surprisingly, Toronto residents constituted a significantly high percentage of this group. The problem here could either be insufficient advertising or too much (conflicting) advertising which becomes "noise" and is, therefore, disregarded. The latter hypothesis is supported by the fact that Torontonians are generally unaware of the tremendously high frequency of presentation of various art forms in their city despite the large number of local newspapers, magazines, radio and television stations.

24. Generally speaking, the data collected in this survey about attitudes and behaviour towards opera and operettas was not encouraging. There was little change in perceived frequency of presentation or accessibility since 1974 and older respondents were considerably more likely than younger respondents to have attended operas/ operettas recently and as a child.

25. Finally, a strong relationship was observed between level of education attained and reported attendance at artistic and cultural activities. Attendance increased as the level of education increased. Some 63% of those without high school education reported that they attended live theatre, as opposed to 82% with high school education and

94% with university degrees. Similar results were found for other activities: dance (51%, 63% and 79%); classical music concerts (53%, 68% and 87%); operas and operettas (45%, 55% and 71%), art galleries (59%, 81% and 92%); museums and science centres (73%, 85% and 95%; and public libraries (70%, 89% and 98%).

3.8 The conclusions of this survey provide a basis for many of the recommendations made in this report. They also should be persuasive in any formulation of government arts and culture policy. In broad terms, the survey demonstrates that the people of Ontario have welcomed the growth of arts and culture in the province and are willing that the government maintain and increase its level of arts and culture expenditure. The survey also demonstrates that a large proportion of the population recognizes the value of incorporating the arts into the school curriculum.

RECOMMENDATION

3.9 **The Minister should make known to cabinet colleagues, and the public, the results of this Committee's commissioned study on The Perceptions, Attitudes and Behaviour of Ontario Residents Towards the Arts in the Province: 1983. The government of Ontario should use the Committee's survey in decisions relating to arts and culture and as a cornerstone in the formulation of arts and culture policy.**

4. THE IMPACT OF THE ARTS ON THE ECONOMY OF ONTARIO

> The association between art and economics is for all who would see to see.
>
> Bread, clothing, shelter and material artifacts have the first claim on income; when these are obtained, people turn to beauty.
>
> - Professor John K. Galbraith,
> at Stratford, Ontario,
> July, 1983.

4.1 The support given to the arts and culture by the government of Ontario over the past twenty-five years makes it clear that the government has come to believe that the arts and culture are worthwhile ends in themselves. The Committee reaffirms this principle and encourages the government to maintain it.

4.2 However, the arts also offer economic benefits to the province which are both substantial and complex. The Committee is convinced that the arts make a significant impact on the economy of the province, and we are concerned that this should be appreciated by the government as it establishes funding levels for the arts. We regret what appears to be a resistance of Treasury and other officials to interpretations demonstrating this impact, and we believe that the economic value of the arts to the province and to individual communities and municipalities continues to be underestimated by some provincial and municipal politicians.

4.3 No comprehensive study has yet been done of the role of the arts in the economy of Ontario; consequently, our conclusions must be of a general nature and have been drawn from studies and information relating to Canada as a whole, from studies in other jurisdictions, and from briefs to this Committee from particular organizations or communities. These included an interesting and thorough study recently commissioned by the Cultural Assistance Centre of New York in conjunction with the Port Authority of New York. That study concluded that the arts have a $5.6 billion impact on the New York City metropolitan economy; that more than $2 billion in personal income and over 117,000 jobs are generated by the arts in that metropolitan area.

4.4 The British House of Commons' Education, Science and Arts Committee 1982 report, Public and Private Funding of the Arts, contains a forceful argument for the economic importance of the arts in the United Kingdom and a number of persuasive examples. The Canada Council has undertaken studies in this field and has developed well-substantiated formulae for estimating the effect of the arts on the economy of the country as a whole. The International Music Festival, to be held in Toronto in June 1984, presented a brief to the Committee which projected the economic effects of the Festival, and we also heard presentations including the exceptional situations at Stratford and at Niagara-on-the-Lake

4.5 The most direct effects the arts have on the economy are those that relate to employment, to capital concentration and to tax-paying potential. In Canada in 1980 (the date for which the most recent statistics are available) the arts industry, according to Statistics Canada, had a revenue of $7 billion, eleventh in size compared to the twenty largest manufacturing industries; it employed 234,280 persons, more than any other manufacturing industry, with salaries and wages of $2.3 billion. We are advised that it is reasonable to assume that over one-half of the arts labour force and the artists in Canada are located in Ontario.

4.6 The arts are clearly labour intensive. Whereas an average of 20 percent of earned revenue in manufacturing is paid out for wages and salaries, in the performing arts, the figure is 60 percent. Being labour intensive, the arts will have an increasingly important role in employment as the technological age advances, particularly since the arts labour force is younger than the labour force as a whole.

4.7 The arts industry represents an immense capital resource, estimated to be in the tens of billions of dollars, and includes distribution, exhibition, office, performing, production, storage, and training facilities in over seventeen-thousand establishments such as art galleries, theatres and museums, as well as film and video cooperatives, movie houses, arts schools and studios.

4.8 The arts industry represents a major source of tax revenue for the federal, provincial and local governments. It is not, in this report, of any real value to attempt to make a monetary calculation if, indeed, it were presently possible. It is enough to say that the income, business, sales, excise, land and other taxes arising from the arts industry can be assumed generally to exceed by far the contributions that all levels of government make to the arts in Ontario.

4.9 The indirect ways in which the arts contribute to the economy of the province are equally important. They include providing a focus for consumer spending; revitalizing cities and towns; attracting tourists; attracting commercial and industrial development; helping to establish a climate for trade abroad, and providing industry and business with design excellence.

4.10 Canadians spent $5.2 billion on arts related activity in 1982, not including government or corporate expenditures. This amounts to 1.2 percent of the GNP, or $189 for every man, woman and child in the country. The arts, particularly the performing arts, have created a well defined multiplier effect upon the surrounding economy. All kinds of businesses benefit from the arts, ranging from recording studios, set and costume manufacturers, lighting manufacturers and studios, printers, lithographers, publishers, public relations facilities, to restaurants, hotels and other service industries. The argument that these ancillary businesses would exist anyhow is not proven. The fact is that they come into being or unquestionably expand because of the presence of arts institutions, organizations and activities.

4.11 The arts and their facilities have, in the various urban settings, been the catalyst for urban or municipal regeneration, renewal and redevelopment. Dramatic examples can be found in some American cities and in Ontario. Stratford and Niagara-on-the-Lake are obvious examples. New arts facilities have contributed to the revitalization of the downtown areas of several Ontario cities, such as Hamilton and Toronto. Two significant instances in Toronto are the St. Lawrence Centre and the Royal Alexandra Theatre.

4.12 Arts and culture have become an important component of Ontario's tourist industry. Great Britain and other European countries have long recognized the value of their arts and culture activities for their tourist industries - two-thirds of the overseas visitors to Britain cite the availability of arts facilities as an important factor in their decision to visit the country. In Ontario, the performing arts, particularly the Stratford and Shaw festivals have attracted hundreds of thousands of tourists from the United States as well as from other provinces and other places in Ontario. Smaller festivals and performing arts companies also contribute to the tourist appeal of the province, particularly in the summer months. In the long run, it is the existence of a whole complex of arts and culture institutions which can provide a solid support for tourism in the province. The important inter-relationship between the arts and tourism is discussed in more detail in chapter 16, "Interministerial Responsibilities".

4.13 Any Ontario community that wants to attract and hold industry must look to its arts and culture amenities. Access to cultural facilities and to the arts (both professional and recreational) is a crucial factor in defining the quality of life that characterizes a community. This quality of life directly affects the appeal the comunity has in attracting and holding investment and industry. Many studies conducted in North America in recent years examining why industry will locate or remain in a community show that without a vibrant cultural life, the industries will not come, or they will not remain.

4.14 The arts are among the easiest and more spectacular means through which Ontario can sell Ontario and its products abroad. Foreign tours of major institutions such as the Toronto Symphony and the National Ballet, as well as visits by smaller companies and individual performers and travelling exhibitions are effective in attracting attention and establishing a climate in which Ontario goods and ideas can be promoted, and sold and foreign investment in Ontario encouraged.

4.15 The arts lie at the foundation of industrial design, promotion and sales. Professor John Kenneth Galbraith, speaking at the Stratford Festival in 1983, stated,

> We must cease to suppose that science and resulting technological achievements are the only edge of the industrial advance. Beyond science and engineering, once again, is the artist; he or she is a growing part of national product; willingly or unwillingly the artist is also vital for ordinary industrial progress in the modern world. The basic point is a simple one, and it applies to the widest range of industrial products: after utility comes design; after things work well, people want them to look well.

4.16 If we are to make the most of our industries and businesses in Ontario, we must encourage our artists and rely on them for excellence and originality of design and presentation.

4.17 The contribution of culture and the arts should not remain unidentified, unproven and undocumented in Ontario. If cuts in the arts are to be made by the province for various services and undertakings in the face of fiscal constraint, or if reappraisal of services and undertakings is to take place, and if priorities of government attention, action and financial support for the arts are to be reassessed, the decisions ought to be based upon a solid, well-researched, independent study, which will identify the real role and impact of the arts on the economy of Ontario and the return to the province from its subsidy of the arts in relation to other provincial subsidies.

4.18 RECOMMENDATION

The province, through the Ministry of Citizenship and Culture, in cooperation with the ministries of Tourism and Recreation, Trade and Industry, Treasury and Economics, should consider conducting a study that will outline the existing and potential economic contribution of the arts to the economy of Ontario and the return to the province from its subsidy to the arts in relation to other provincial subsidies.

5. GOVERNMENT AND THE ARTS

> We forget that art is worthwhile not because it makes money, but because it reflects to us our human condition and says something to us about the world in which we live.
>
> \- Blyth Centre for the Arts, in their brief to the Committee

5.1 On November 25, 1982, Donald McGibbon, the newly appointed chairman of the Ontario Arts Council, received a letter from six of the Council's major clients - the National Ballet of Canada, the Canadian Opera Company, the Toronto Symphony, and three theatre groups, Stratford, Shaw and Toronto Arts Productions. In the letter, these groups compared the Ontario government's support for operating expenditures in 1974 with 1982 figures. They stated that:

> We have increased our private fundraising by 192%, our earning capacity at the box office by 147%, and other revenues (not grants) by 149%. At the same time, the increase in support through the Ontario Arts Council has grown by only 42% ... having declined from 9.9% of operations in 1976, to 6.2% of operations in 1982.

5.2 These major institutions were asking for an additional $3.1 million needed to restore their funding to 1974 levels.

5.3 In December 1982, in a speech to the International Conference of Opera America, the then Minister of Citizenship and Culture, the Honourable Bruce McCaffrey said:

> My Ministry has provided the arts with what I think is an astonishing sum - well over $363 million since it was founded seven years ago (1975). This figure does not include the $86.1 million provided in the same period by the Ontario Arts Council, nor the $69 million channelled through Wintario in the same period.

5.4 In presenting the case for the arts before the Standing Committee on Social Development in the Ontario Legislature in May 1983, the Minister made the following statements:

> The cycle of expectation of our client base must be modified. ... More and more we are sharing responsibility for certain cultural activities with individuals, the community and the private sector. More and more our efforts are aimed at helping this province's cultural leaders help themselves. ... Overall the emphasis will be on greater self-sufficiency for all our clients.

5.5 These quotations reflect directly on two of the Committee's terms of reference; "The appropriate balance between government support, self-generated income and corporate and other private sponsorship", and on "methods to foster greater self-sufficiency among arts organizations".

5.6 A number of arts organizations, not just the "Big Six", claim that their deficits are increasing and their programming possibilities are being restricted primarily because of the declining level of government subsidy. One or two major arts organizations say they are on the verge of bankruptcy or at the very least, of laying off established artists - musicians, dancers actors.

5.7 The Ministry, on the other hand, says the arts must look more to non-provincial funding sources, and that financial difficulties in the arts are caused by poor marketing - not enough tickets are being sold and not enough support is coming from individuals and corporations to augment government contributions.

Arts Patronage

5.8. Funding the arts has always presented complex, perhaps unique, problems. Artists - as opposed to artisans or entertainers - have always had a difficult time in the marketplace. To finance their work over the years, they have had to turn to a variety of patrons - the church, the wealthy, the state. To understand better the role of arts patronage in Ontario, the Committee looked to other national models for comparisons and possible solutions.

Germany

5.9 In Germany, arts policies and the funds to implement them are an integral part of the political process in a way which would surprise those familiar only with the Anglo-American tradition. Principal theatres and museum buildings are owned by the state; grants are made directly by government without the intercession of an arm's length agency. Major theatres, orchestras, dance and opera companies are as much a part of the state apparatus as public libraries and hospitals are a part of our structure.

5.10 For historical reasons, city and provincial governments (the Länder), rather than the federal government, play the leading roles in arts funding. This means approving the annual budgets of their performing arts organizations and, following the recommendations of advisory committees, appointing the senior director or directors responsible for artistic decisions and the day-to-day management of the organization. The orchestra players, chorus, technicians, administrators, permanent actors and singers are all civil servants with security of tenure. Governments take part in wage negotiations and know in advance what grants must be made to make up the difference between projected box office receipts and total expenditure. German governments are then committed to cover budget deficits of performing arts groups - something which both governments and private donors in Ontario say are most reluctant to do. Yet all subsidy in whatever form, exists to make up the difference between cost and earned revenue. All subsidy recognizes that the arts - when they challenge, experiment or strive for excellence - are not money-making propositions.

5.11 Some Canadians, in a typically self-deprecatory fashion, may assume that German arts funding policy must reflect a keener public interest in the arts. This is not borne out by statistics. According to Joseph Wearing, a professor of political science at Trent University:

> Baden-Würtemburg and Ontario have comparable populations (9.2 and 8.5 million respectively). In 1979 in Ontario, 9,382 arts performances had a total attendance of 3.6 million. There were slightly fewer performances

> in Baden-Würtemburg (9,194) with a total attendance virtually the same as in Ontario (3.5 million).
>
> Earned revenue, mainly from the box office, was substantially higher in Ontario ($22.5 million against $1.8 million) but government support was very much lower - $4.38 per spectator in Ontario as against about $28.00 in Baden-Würtemburg.[1]

(This figure of $4.38 per spectator represented the total subsidy of all governments - federal, provincial and municipal - in Canada in 1979.)

5.12 German arts funding reflects a long-entrenched belief that the arts are integral to society. The state became the largest benefactor when royal patronage disappeared. While there are few contemporary instances of interference on the part of governments with the day to day running of arts organizations in Germany, this could be a real danger in a society such as ours, which has no firmly rooted ideas on the importance - and independence - of the arts.

The United Kingdom

5.13 In the U.K. there has traditionally been less state involvement in the arts than on the continent, with one exception - public expenditure on museums, which was begun as "a means of improving the moral condition and commercial effectiveness of the Nation."[2]

5.14 In 1945, Britain set up the first arm's length arts funding agency, the Arts Council of Great Britain, which has provided increasingly extensive financial support for the arts. That Arts Council now has a sizeable budget, about one hundred million pounds. Local governments also give support to many arts institutions, and often provide the buildings that house them. However, in a recent investigation of arts funding in the United Kingdom, a parliamentary committee expressed concern that:

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[1] Wearing, Joseph Funding the Arts: A Cross-National Perspective, (April 1983) A paper presented at the 25th Annual Conference of the Western Social Science Association, Albuquerque, New Mexico.

[2] Croker, J. W. remarks in favour of purchasing the Elgin Marbles, 1816.

> The UK does have the lowest level of public expenditure per head on the arts amongst the industrial countries in Western Europe.[3]

5.15 In its report, the parliamentary committee, while recognizing the need for funding support from many sources, recommended that the arts be regarded as:

> ...a public service fundamentally dependent on public funding as the only realistic way of providing basic support and of guaranteeing continuity of operation, wide access and unconstrained artistic policies. The system of grants should be backed up by fiscal measures which encourage widespread corporate and individual support.

5.16 The parliamentary committee also recommended that four "national" companies - the National Theatre, the Royal Shakespeare Company, the Royal Opera House and the English National Opera - should be supported by a special grant, a modification of arm's length funding. Although the grant would be administered by the Arts Council, it would be earmarked by the minister for this purpose. This recommendation, still being debated, was made in recognition of the special status of these national companies, and what was regarded as the low level of government support. In 1982, these national companies received about 50 percent of their operating revenue from government. The major Ontario companies, the Big Six who signed the November 1982 letter to taken by wealthy donors, giving them a dominant policy-making role in the arts. The report claims that increased government financing would provide greater public accountability for arts institutions.

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[3] Public and Private Funding of the Arts, Vol. 1, House of Commons Eighth Report from the Education, Science and Arts Committee, Session 1981-82.

5.20 In the United States there are already significant public contributions to the arts which are often overlooked. The National Endowment for the Arts, modelled on the Arts Council of Great Britain and the Canada Council, came into being in 1965, during Lyndon Johnson's administration. Its budget for 1984 is $162 million, the highest in its history As well, a total of fifty six state arts-funding bodies will be dispensing an additional $135 million in the 1984 fiscal year, an overall increase of 9.5 percent from the previous year.

5.21 Even on Broadway, which is thought of as the most purely commercial theatre centre in the world, it is difficult to estimate the level of public arts subsidy. The private sector is helped by tax concessions, massive state advertising campaigns and even subsidy of production. Joseph Papp's, A Chorus Line, the longest running play in Broadway's history, originated in the subsidized Public Theatre; Nine, the Tony award winner, came from the subsidized O'Neill Center; and Nicholas Nickleby, a success at $100 a seat on Broadway two years ago, would never have been produced without the large public investment by the United Kingdom in the Royal Shakespeare Company.

5.22 Many commercial arts activities are funded as tax losses by large conglomerates like Warner and Time-Life. Products of mass market entertainment are sold by American companies to heavily subsidized public organizations throughout the world the Ontario Arts Council, feel themselves to be in a position similar to the national companies of the United Kingdom, but they receive only 25 percent of their operating revenue from all three levels of government.

The United States

5.17 As with so much in our national life, Canadian attitudes toward funding the arts are heavily influenced by the United States, the most aggressive producer of mass entertainment in the world. The arts in the United States work, theoretically, on a free enterprise model, which is nonetheless assisted by tax incentives far surpassing those of Canada. Philanthropic giving by individuals, corporations and foundations in the United States reached an all-time high of $60.4 billion in 1982. The arts and humanities received only $3.7 billion, which from a Canadian perspective, is still an enormous amount.

5.18 The four major sources of information on charitable giving in the United States all predict harder times ahead for arts and culture organizations as a result of the increased competition for charitable contributions by education, health and social services, all of which suffered under the Reagan administration's cuts in federal programs serving these areas.[4]

5.19 A recent American report entitled Patrons Despite Themselves claims that wealthy donors to arts organizations get the major benefit of existing tax laws, at the expense of the rest of the nation's taxpayers. Nearly two-thirds of all charitable deductions claimed for arts support, it says, are

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[4] Giving USA: The 1983 Annual Report, American Association of Fund-Raising: The Foundation Grants Index, 12th Edition: A Profile of Corporate Contributions, The Council of Financial Aid to Education: The Annual Survey of Corporate Contributions, 1983 Edition.

5.25 One of the ironies of state funding of the arts in Canada lies in the fact that only after the government received the large death duties of two wealthy entrepreneurs, Izaak Killam and Sir James Dunn, did it feel itself able to translate its "official responsibility" into practice with the creation of the Canada Council in 1957.

5.26 At all levels of government this ambivalent attitude to public funding of the arts remains, causing a swing every few years between increased government commitment to arts expenditure and demands for greater self-sufficiency. From the earliest day of the Killam and Dunn "windfall", various Canadian governments remain uncertain in their commitment to fund the performing arts. The notion of a not-for-profit industry is hard for both the public and the politicians to understand, yet nowhere in the world do performing arts organizations, art galleries or museums exist without subsidy by governments - either through direct funding or tax concessions or protective legislation, which may be harder to discern. (Many for-profit commercial corporations also rely on government loans, tax concessions and special legislation for their "commercial" success.)

5.27 Confronted by the mass marketing and mass entertainment industry of the United States, government subsidy for the arts in Canada has become a necessity in the interests of nationalism and self-expression. It is, among other things, a key element in our defence against cultural absorption.

5.28 Underlying all our recommendations on funding of art and culture is the belief that the arts must receive a continuous commitment from all levels of government. The arts are

- in Canada, for example, to the Canadian Broadcasting Corporation. From many large and small sources, both American and foreign, subsidy flows into the U.S. entertainment industry.

Canada

5.23 Although Canada has had a handful of wealthy arts patrons - Sir Edmund Walker, Hart Massey, the McLaughlins, Iveys and Laidlaws, to mention some outstanding examples--the history of discovery and development in this country left us with neither the huge personal fortunes nor the expectation of individual initiative found in the United States. According to Bernard Ostry, in The Cultural Connection: "The government of Canada had a part to play in the fostering of culture as it has in the building of roads, railways and communication systems."[5]

5.24 This recognition of the need for public participation in the arts led to the formation of the Royal Commission on National Development in the Arts, Letters and Sciences (The Massey Commission) in 1949. The authors of that seminal study, published in 1951, were aware of existing European government commitment to the arts and the American tradition of private patronage when they wrote: "In most modern states there are ministries of 'fine arts' or 'cultural affairs.' Some measure of official responsibility is now accepted in all civilized countries, whatever political philosophy may prevail." In proposing an arm's length funding agency for the arts - the Canada Council - the Commission used as its model the newly formed Arts Council of Great Britain.

5. Ostry, Bernard, The Cultural Connection, McClelland and Stewart, 1978, p. 77

labour intensive, and their prospects for productivity gains are very limited. Government subsidy permits experimentation and the raising of standards, while making the arts available to the widest possible audience. The arts promote tourism, trade, urban growth and regeneration. It is only with secure public subsidy that arts organizations can approach new sources of private and independent funding. Without it, the arts could not serve the province or the nation.

5.28

RECOMMENDATION

The provincial government has a responsibility to maintain its subsidy and official support of the arts if they are to survive and continue to grow in influence and quality. The arts community must receive this commitment if it is to operate in an atmosphere of freedom and remain accessible to a wide public. Without it, not only will our own lives be impoverished, but also those of future generations.

6. THE MINISTRY AND ITS AGENCIES: MAJOR MUSEUMS, ART GALLERIES AND PROVINCIAL BROADCASTERS

6.1 In making recommendations on "the relationship between the Ministry and its agencies and the appropriate roles for each in arts development" the Committee focussed its attention on the roles, responsibilities and funding patterns of eight agencies: three major museums - the Royal Ontario Museum, the Royal Botanical Gardens and the Ontario Science Centre; two major art galleries - the Art Gallery of Ontario and the McMichael Canadian Collection; two provincial broadcasting organizations - the Ontario Educational Communications Authority (TVOntario) and CJRT-FM; and the Ontario Arts Council, discussed in greater detail in chapter 9.

6.2 If we look at the first seven of these agencies, we note that it was in large part for the role they played in education that the province initially assumed primary funding responsibility. In fact, it wasn't until 1975, with the establishment of the Ministry for Culture and Recreation, that they came out from under the umbrella of the education ministry, and ceased - officially, at least - to be considered narrowly "educational" and became broadly "cultural".

6.3 From the nineteenth century and the days of Egerton Ryerson, through Premier William Davis's term as education minister, those institutions in Ontario which set out "to teach" as opposed "to entertain" enjoyed greater financial support from the government of Ontario. Education, is after all, a provincial responsibility, whereas no single level of government has exclusive responsibility for the arts. Nonetheless, as Sir Edmund Walker said in 1921:

> Canadian education, like education elsewhere requires a close study of art at all times, because art is so closely interwoven with the history of nations, and the story of its growth is the story of all that is intellectual and moral.

6.4 A brief history of how the agencies came under government patronage will show how well regarded (and well funded) arts and culture institutions which teach and preserve are in the province.

6.5 The Art Gallery of Ontario, formerly the Art Gallery of Toronto, was incorporated as a provincial agency in 1966. It has, as one of its four objectives, the conducting of "programs of education in the origin, development, appreciation and techniques of the visual arts."

6.6 C. T. Currelly's Royal Ontario Museum was established by an act of the Ontario Legislature in 1912 and shortly after began receiving public funds - first as part of the University of Toronto and later, in 1968, as a separate provincial corporation.

6.7 The Honourable Thomas Baker McQuesten and Cecil V. Langs, Q.C., began acquiring parkland in Hamilton in the 1920s. The Royal Botanical Gardens, incorporated by an act of the Ontario Legislature in 1941, have maintained connections with surrounding municipalities and with McMaster University ever since. After receiving some provincial money during the 1950s, the RBG officially became a government agency in 1956 - a museum of living plants.

6.8 The first formal step in the creation of the Ontario Science Centre came in 1963 when the then Minister of Education, the Honourable William G. Davis announced the formation of the Science and Industry Museums Committee. Opened in 1969 as one of the province's Centennial projects, the Ontario Science Centre remains a Schedule I agency, which means it is treated in many ways as an extension of the government. (All the other agencies mentioned fall under the government's Schedule III, and have greater autonomy and fund-raising possibilities, which will be discussed later.)

6.9 The Ontario Educational Communications Authority (TVOntario) became a crown corporation in 1970 with the mandate "to initiate, acquire, produce, distribute, exhibit or otherwise deal in programs and materials in the educational broadcasting and communications field."

6.10 In 1974, CJRT-FM - which describes its service as "educational" - was taken over by the Ontario government after the

Ryerson Polytechnical Institute threatened to cut off its funds. The station was to become an agency according to government documents of the time, "for the experimental period of three years. After this time, the station is expected to become self-sufficient." This has not yet happened

6.11 In 1965, Robert and Signe McMichael made to the province a conditional gift of their property in Kleinberg and their collection of Group of Seven paintings. In 1973, under the name the "McMichael Canadian Collection", it was granted provincial agency status. There was surely little anticipation that the province would have to pay millions of dollars - many times the value of the original gift - to upgrade and maintain the McMichael Canadian Collection over the last decade.

6.12 Although it has been ten years since the province granted agency status to a major institution, the Committee has been made aware of the current ambivalent situation of two museums: the George R. Gardiner Museum of Ceramic Art, presently listed as a ministry agency but scheduled to become independent early in 1984, with some sort of endowment arrangement, and the Sudbury Science Centre, not now an agency, but because of financial difficulties, pressuring to become one.

6.13 The commitment of the government to its agencies is large and usually permanent. We feel the Ministry should take on no new agencies, even for a short time, and should accept no more conditional gifts, however attractive, without first undertaking a very critical assessment to insure that the real benefits to the taxpayer far outweigh the inevitable very high costs.

6.14 An endowment set up for the continuing support of a major arts or culture agency can play an important role in offsetting future costs, but this is not necessarily a solution. For instance, the $1 million endowment set up in 1968 for the McLaughlin Planetarium - part of the Royal Ontario Museum - has been severely eroded by inflation and rising costs so it no longer provides adequate operating revenue, and no provisions were made for increasing the capital. (Endowments will be discussed in chapter 12, "The Development and Use of Arts Facilities".)

6.15 **RECOMMENDATION**

> **The government should exercise extreme caution before assuming any new arts or culture agencies. If any are assumed, they should be accompanied by a private endowment fund which makes realistic provisions to keep pace with inflation and rising costs.**

6.16 In examining the roles and responsibilities for these seven agencies, it must be borne in mind that only two of them - the Art Gallery of Ontario and the McMichael Canadian Collection - have any real relationship to the arts. (TVOntario does do some programming about the arts and CJRT-FM has its own orchestra, but both describe their principal purpose as "educational".) This fact is important when we consider the statistics which are used in speeches and debates to describe the province's financial commitment to the arts. In 1983-84 for instance, the three arts agencies received a total allotment of about $23 million for operations (the Ontario Arts Council, $17 million; the Art Gallery of Ontario, $5 million;

and the McMichael Canadian Collection, $1 million). That same year, the remaining five educational or cultural agencies received operating grants totalling $41 million almost twice the amount that went to arts agencies.

6.17 Between 1975 and 1983, the total provincial operating allocations to the five cultural agencies, (the ROM, TVOntario, CJRT-FM, the RBG and OSC) came to approximately $236 million. The three arts agencies, (AGO, McMichael and the OAC) received $141 million. About $101 million went to the Ontario Arts Council which is responsible for distributing almost all the province's subsidy to the province's artists and performing arts organizations. Thus, in the years from 1975-76 to 1982-83, arts agencies received only 37 percent of the provincial tax-based arts and cultural operating subsidy.

6.18 When one adds in the enormous tax based capital investment on cultural facilities during that same period, it is clear that agencies which are "educational" (or as they are now called "cultural") have received the lion's share of what is often quoted as "arts expenditure". This lack of distinction between the two quite separate categories has the very real effect of distorting the arts funding picture. Inaccurate and misleading statistics linger in the mind, creating, in this case, the false impression that the arts receive far greater provincial support than they do. (We talk in chapter 8, "Funding the Arts - The Province in Partnership" about the real provincial contribution to the arts.) It is this Committee's belief that sound policy must be based on accurate data, which at present is not always available, or if available, not always widely circulated.

6.19

RECOMMENDATION

The Ministry must insure that all government decision-making concerning the arts is based on accurate and complete information, and should itself consistently distinguish between funding for cultural institutions and funding for the arts.

Agencies and Self-Sufficiency

6.20 The 1960s and early 1970s, when most of these large arts and culture institutions were incorporated as government agencies, was a period of economic expansion in the province. These agencies naturally benefitted, and came to rely on government subsidy for most of their operating revenue. Now that this period of rapid economic growth is over, these agencies and the Ministry which funds them, are faced with a choice: the agencies can continue to depend on the province for the largest share of their revenue, for which they will be expected to show much greater accountability, or they can broaden the base of their support, further diversify their funding and, as a result, become more independent of government.

6.21 Because these seven arts and culture agencies have had either low or non-existent user-fees - no "box office" in the performing arts sense - they rely on two main sources of income: governments (largely provincial) and private donations (from individuals, corporations and foundations). But as we shall see, the agencies discussed in this chapter have had only limited success in generating their own revenue. The recent substantial grant to the ROM of $10 million, to be given on a matching basis with private contributions, illustrates the very special relationship these agencies have with the government. In part this is due to the fact that they are perceived as being "owned" by the province.

6.22 In our public opinion survey, most people were well aware of government support for galleries and museums (between 71 and 77 percent respectively) On the other hand, only 50 to 60 percent believed that performing arts organizations received any government subsidy. Many museum board members themselves share this attitude of reliance on government and regard fundraising as a minor part of their function.

6.23 From material submitted to this Committee or taken from published annual reports, we have prepared two tables which show how much money each level of government (federal, provincial, municipal) gave for operating costs to these seven agencies, and how much each agency generated itself in the years 1975 and 1982. (These tables do not show capital expenditures, acquisition funds or volunteer time, which gives a substantial indirect subsidy to major institutions.)

TABLE 1

GOVERNMENT OPERATING SUPPORT AND SELF-GENERATED INCOME FOR SEVEN PROVINCIAL ARTS AND CULTURE AGENCIES, 1975

IN CURRENT DOLLARS

	Federal		Provincial		Municipal		Private Support & Self-Generated*		Total
	$(000)	%	$(000)	%	$(000)	%	$(000)	%	$(000)
Royal Ontario Museum	-	-	6,575	91.4	53	.7	563	7.8	7,191
Royal Botanical Gardens	1	.1	622	53.2	476	40.7	69	6.0	1,169
TVOntario	-	-	16,966	92.8	-	-	1,316	7.2	18,282
CJRT-FM	-	-	610	83.2	-	-	123	16.8	733
McMichael Canadian Collection	-	-	530	61.9	-	-	327	38.1	857
Art Gallery of Ontario	200	4.7	3,440	81.7	78	1.9	494	11.7	4,212
Ontario Science Centre	-	-	7,429	83.6	50	.6	1,408	15.8	8,887
TOTALS	201	.5	36,172	87.5	657	1.6	4,300	10.0	41,330

*Includes: membership fees, admissions, interest/investment income, private donations and other.

Sources: Information provided to the Committee, or annual reports for the fiscal year 1975/76. The Royal Botanical Gardens fiscal year ends Dec. 31, 1975.

Figures have been rounded off.

TABLE 2

GOVERNMENT OPERATING SUPPORT AND SELF-GENERATED INCOME
FOR SEVEN PROVINCIAL ARTS AND CULTURE AGENCIES, 1982

IN CURRENT DOLLARS

	Federal		Provincial		Municipal		Private Support & Self-Generated*		Total
	$(000)	%	$(000)	%	$(000)	%	$(000)	%	$(000)
Royal Ontario Museum	176	1.2	12,411	83.6	-	-	2,267	15.3	14,854
Royal Botanical Gardens	2	.1	1,139	50.8	846	37.7	256	11.4	2,243
TVOntario	-	-	25,071	75.0	-	-	8,406	25.0	33,477
CJRT-FM	-	-	928	56.2	-	-	733	43.8	1,651
McMichael Canadian Collection	14	1.5	961	98.2	-	-	3	.3	979
Art Gallery of Ontario	489	6.3	5,165	67.0	385	5.0	1,679	21.8	7,718
Ontario Science Centre	-	-	7,000	60.5	-	-	4,572	39.5	11,572
TOTALS	681	1.0	52,675	72.7	1,231	1.7	17,907	24.7	72,493

*Includes: membership fees, admissions, interest/investment income, private donations and other.

Sources: Information provided to the Committee, or annual reports for the fiscal year 1982/83 The Royal Botanical Gardens fiscal year ends Dec. 31, 1982.

Figures have been rounded off.

6.24 The province remained the predominant source of revenue for all seven agencies - averaging 87.5 percent of total operating revenue in 1975 and falling to 72.7 percent in 1982. The Royal Botanical Gardens is the only agency with substantial municipal support - about 37.7 percent of all revenue in 1982 - while the Art Gallery of Ontario received the largest federal subsidy - $489,000 or 6.3 percent of its total revenue. Municipal and federal support is either small or non-existent for most provincial agencies, confirming the belief that they are indeed the responsibility of the province. Altogether in 1982, a total of $52.7 million was paid by the province for the running of these major arts and culture agencies.

6.25 In 1982, The McMichael Canadian Collection, the Royal Botanical Gardens and the Royal Ontario Museum had the lowest percentages of self-generated income, 0.3, 11.4 and 15.3 percent respectively. CJRT-FM on the other hand, the recipient of the smallest provincial subsidy, received 43.8 percent of its operating revenue from its supporters - the highest of any agency. The Ontario Science Centre earned almost 40 percent of its revenue from special projects, indicating that it could earn far more if its status was changed and its money-making incentive increased by allowing it to use its profits for its own purposes, rather than returning them to the provincial government as it does now.

6.26 CJRT-FM and TVOntario have the advantage over the other agencies in being able to use the power of the broadcasting medium itself to solicit contributions from listeners and viewers. Following the recommendation to diversify its funding made in the Hinkling-Johnson report of 1979, TVOntario increased its earned revenue substantially - from 7.2 percent in 1975 to 25 percent in 1982. In that same period, the Art Gallery of Ontario almost doubled its self-generated income - from 11.7 percent to 21.8 percent, largely as a result of the King Tut show, a uniquely popular event.

6.27 Although we are aware of the dangers of any generalization, the Committee feels that the agencies have the capacity to further decrease their reliance on the provincial government and in the process become healthier and more dynamic institutions.

6.28

RECOMMENDATION

> **The Ministry, working in partnership with each of its agencies, should establish goals for increased self-sufficiency, to be reached over the next several years, based not on a formula, but on a realistic appraisal of the needs and market possibilities of each agency. The responsibility for reaching these objectives should rest with the chairman and the board of each agency.**

Agency Boards

6.29 Boards share responsibilities for both policy-making and fundraising, and members should be selected for their abilities in one or both areas. Their duties include the managing of the agency, hiring and assessing key staff members, increasing financial self-sufficiency and ensuring that the agency carries out its objectives while remaining accountable to the province. These roles and responsibilities must be clearly stated, and the Minister should inform each new board member of exactly what is expected of him or her.

6.30 **RECOMMENDATION**

> **The Ministry should examine all existing memoranda of understanding with its agencies to ensure that each board's duties are clearly set out. It is then the Minister's responsibility to make these memoranda of understanding available to all board members at the beginning of their terms, and to review with each board, on an annual basis, its operations.**

Provincial Appointments

6.31 Because so many members of agency boards are appointed by government, (usually provincial), the Lieutenant Governor in Council must exercise great care in the selection of board members. Each appointment should be made with the interests of the agency foremost in mind. It is the duty of agency board members to make substantial contributions in areas such as policy- making, senior staff evaluation, fundraising, community relations and labour-management relations.

6.32 **RECOMMENDATION**

> **Appointments to a provincial agency board should be made only after prior consultation with the chairman and in recognition of the particular needs of that agency.**

Memberships and Elected Board Members:

6.33 One way an agency can demonstrate the extent of its community support is through the number of memberships it sells. Memberships, to be attractive, should offer the prospective purchaser a wide variety of benefits such as newsletters, decreased admission fees, discounts on purchases, even prizes as the competition for the discretionary dollar increases.

6.34 For the seven agencies reviewed, memberships in the fiscal year 1982-83, ranged anywhere from a high of 28,000 for the AGO, to a low of zero for the McMichael Canadian Collection. That same year, TVOntario and CJRT-FM had 20,000 and 10,000 donors respectively; the ROM had 8,000 members and the RBG about 1,500.

6.35 As part of their efforts to increase self-sufficiency, the ROM, the RBG and especially the McMichael Canadian Collection should substantially increase their memberships over the next three years. This should be part of their long-range planning and objectives, to be discussed later in this chapter.

6.36 Along with the monetary benefits, memberships should offer interested individuals in the province the opportunity to participate more actively in the life of the agency through board membership. At the moment, the AGO and the RBG select up to half of their board members from the general membership while the ROM board has only three of its twenty- one incumbents chosen from among its members.

6.37 **RECOMMENDATION**

The McMichael Canadian Collection should develop, over the next three years, a membership of sufficient size to permit its board to be enlarged from nine to eighteen members, with at least half of them elected from the general membership. Also, half of the board members of the ROM should be appointed and half elected.

Admissions

6.38 Museums and public galleries have traditionally been "open to the public", an inheritance from the British. With the exception of special charges for expensive, imported shows, this policy of no charge or only nominal charge has been rigidly adhered to until recently. The recent increases in basic admission fees to both the Royal Ontario Museum and the Art Gallery of Ontario have once again raised the issue of whether or not these provincial institutions should become increasingly self-supporting by charging more at the door. (The size of the Royal Botanical Gardens and the cost of fencing its 2,000 acres prevents the taking of admission.)

6.39 In 1981-82, the Art Gallery of Ontario had approximately 400,000 visitors - about half paid and half free (members) - with a total revenue of $420,000 from general admissions. From July 1, 1982, to October 30, 1983, about 800,000 people visited the ROM, with a general admissions revenue of $678,000. It is still too early to see what effects increased admission costs will have on either earned revenue or public use of these two institutions. We are convinced that such admission cost increases could threaten the policy of accessibility for these heavily subsidized institutions.

We note that when the ROM had a free day one Saturday in December 1983, attendance went from the daily average of 1,000 to over 5,000 - an indication that these increased admission charges could be an impediment to community participation.

6.41 RECOMMENDATION

The Minister should ensure that the heavily subsidized arts and culture agencies remain accessible to the public. To this end i) the ministry, in co-operation with the ROM and the AGO, should carefully assess the effects these recent admission prices have had, not just on revenue generated but also on attendance, and consider a "roll back"; and ii) we recommend that both the ROM and AGO have at least one well-advertised free day a week.

6.42 The Committee is aware that since the phenomenal success of the "blockbuster" King Tut exhibit a few years ago, both the AGO and ROM, when drawing up their budgets, have relied heavily on anticipated revenue from touring shows. The recent financial shortfalls connected with In Search of Alexander and Treasures from the Tower of London at the ROM and Dutch Masters at the AGO lead us to believe that in the future the ROM and AGO will have to rely more on their own resources to attract the interest of donors, members and the general public.

6.43 While education and curatorial work, along with preservation, will remain important functions of the museums and galleries, exhibiting and marketing should become increasingly important because of the need for greater self-sufficiency, and the increased competition for leisure time and money.

6.44 Both the ROM and the AGO will have to overcome the rather daunting images they present to many sectors of the population if they are to justify the large investment the province has made in them over the years.

Auditing

6.45 The Ministry should be in a position to monitor more closely the management practices of its agencies and their efforts to achieve greater self-sufficiency. We feel that if our recommendation on auditing is implemented, the Ministry can have confidence in the integrity of the financial information made available to it and at the same time be satisfied that there has been full disclosure.

6.46 While we recognize that Schedule III agencies are by definition permitted to operate outside the practices and procedures established by Management Board - to work at arm's length from government - the Committee feels that all agencies must expect to operate with greater financial accountability to the province as long as the province makes the major contribution to their revenue.

6.47 At the moment, four of the eight agencies in question are required by their enabling legislation to be audited annually by the Provincial Auditor. These four are TVOntario, the McMichael Canadian Collection, the Ontario Science Centre and the Ontario Arts Council. In addition to expressing an opinion on the financial statements of these agencies and reviewing for compliance, the provincial auditor conducts "value for money" reviews to assess whether money was spent with due regard for economy, efficiency and effectiveness. Once completed, a copy of the audited financial statement and a report on the audit, outlining findings and recommendations go to the chairman of the agency board and to the minister. If a reply is called for, copies of it go from the agency to the provincial auditor and the Minister.

6.48 One agency, the ROM, uses the services of an independent auditor who is not required to give a "value for money" accounting when he reports to the chairman of the board and the Provincial Auditor. However, the management letter, which goes to the agency board chairman, also goes to the Minister and the Provincial Auditor.

6.49 Three agencies, the AGO, CJRT-FM and the RBG are also able to hire independent auditors to prepare their annual report which is not a "value for money" audit but simply ties receipts and expenditures together. These three agencies are neither required to file their audited statement with the Provincial Auditor, nor to send the management letter to the Minister.

6.50 Five of the eight agencies have finance or audit committees. The ROM, Ontario Science Centre and RBG do not.

6.51 These inconsistencies in accounting, reporting and auditing practices should be eliminated so that each year, when provincial grants are allocated, the Ministry is able to make financial assessments of all agencies based on uniform financial reporting.

6.52

RECOMMENDATION

To better assess the financial management of all arts and culture agencies:

i) the Minister should require the Provincial Auditor to carry out or to supervise a "value for money" audit for all agencies annually. The Minister and board members should receive the audited statements, the management letter, and the agency's reply to the letter.

ii) the Minister should require all agencies to have a financial audit committee.

Capital Expenditures

6.53 Major arts and cultural institutions aren't built: they are re-built - always in need of upgrading and repair. The most outstanding example is the Royal Ontario Museum. The province has invested 37 million tax-based and lottery dollars in the first stage of the ROM's renovation. Yet only 27 percent of the museum's 220,000 square feet of gallery space is now open to the public. According to the ROM's projections which we have seen, in the ten years commencing July 1, 1983 and ending June 30, 1993, a total of $34 million (in 1983 dollars) will be needed for additional capital expenditures of which $25 million will be used for gallery development, and $9 million for additional renovations. (The current fundraising campaign with its $10 million matching provincial grant will help provide funds for the purpose.)

6.54 The Art Gallery of Ontario would like to proceed with Phase III of its development program (largely storage at a cost of $7.5 million) and additional parking facilities (at a cost of $10.8 million). The Royal Botanical Gardens says it requires capital expenditures amounting to about $600,000. TVOntario and CJRT-FM rent their office and studio space, but their equipment is aging. Depending on what role they are to play in the future, equipment must be upgraded and augmented to fulfill new responsibilities. TVOntario, for example, might be required by 1985 to provide French language service to dispersed areas of the province to comply with Canada's Charter of Rights, which by that time, will guarantee that linguistic minorities (francophone or anglophone) have "where numbers warrant" equal access to "educational facilities". TVOntario is asking for funds for an educational French-language cable network - funds in the millions of dollars - for capital and operating costs.

6.55 It has been stated to us that the province should relieve some agencies of the onerous responsibility for plant maintenance. The argument seems to run that if the province took over the maintenance of what are really provincial buildings, the agency would have more funds to carry out its programming duties.

6.56 From the point of view of the province, the Committee can see no advantage in changing the centuries-old pattern that "he who owns must maintain the asset." Since the ROM and AGO, for example, are sustained to such a large extent by provincial grants, and since the ROM and AGO must budget for repairs, maintenance, etc., the province is really paying for this aspect of the agency's activities anyway. To shuffle assets around on the balance sheet of the province, as was done in recent years by one of Canada's western provinces, might have serious financial bond rating implications for the province.

6.57 It is our belief, therefore, that Schedule III arts and culture agencies should continue to own their own plants and should be responsible for maintenance and renewal.

6.58 **RECOMMENDATION**

No change should be made to the present patterns of ownership and maintenance obligations by Ministry arts and culture agencies under Schedule III.

6.59 We wish to note, however, our concern for the fact that the plant of all agencies will eventually need to be replaced and that as far as we can determine, no provision is made in any agency budgets for replacement or depreciation. This observation is important. In generally accepted accounting practices, an organization announcing a surplus or a deficit will include some amount for plant replacement or depreciation. These agencies do not do that and, therefore, to the extent that depreciation is involved, their real deficits are substantially greater than reported.

How the Agencies Serve the Whole Province

6.60 Cabinet minutes in response to the 1973 cultural policy statement of the province recommended that cultural resources be "easily accessible, participatory, decentralized, indigenous and creative." These minutes referred primarily to the resources of the Royal Ontario Museum, the Ontario Science Centre, the Royal Botanical Gardens, TVOntario and the Art Gallery of Ontario.

6.61 Because so much of the operating revenue of the ROM, AGO, and the McMichael Canadian Collection is spent on fixed costs (keeping the building open, heated, secure, etc.), very little, if any, is left to carry out these cabinet recommendations through educational or outreach programs.

6 62 By circulating parts of their collections throughout Ontario, the major provincial collecting institutions can share some of their treasures with people outside Metropolitan Toronto. If the agencies say they do not have the money for this important task the Ministry itself should provide it. In fact, in 1975-76, the amount allocated by the Ministry of Culture and Recreation specifically for sending art and artifacts around the province (outreach) was $605,000. In 1983-84 the amount allocated to these programs by the Ministry of Citizenship and Culture was $560,000. With inflation taken into account, the amount available for outreach has been further decreased. As a result, the people of the pro-

vince have less access to objects owned by provincial agencies than they had in the past.

6.63 RECOMMENDATION

The Ministry should reinstate its commitment to the sharing of artifacts and art objects throughout the province, and provide the necessary funding for this purpose - either directly to its agencies or on a program by program basis administered by the Ministry, or a combination of the two.

6.64 Many smaller museums and galleries feel that even if additional money was made available to agencies, the principal collecting institutions in the province would still be too protective of their collections and unduly concerned for their safety. In Canada, we have adopted extremely rigorous museum standards governing such conditions as light, humidity, temperature, etc. Dozens of Ontario museums and galleries already meet these exacting standards. But there are other smaller, less professional spaces, such as libraries, in more remote areas, where museum standards are not practicable but where the risk to many artifacts and art works is nonetheless slight. Residents in these remote areas should be able to enjoy our major public connections in their own communities.

6.65 RECOMMENDATION

The Ministry should arrange for collections in

the major museums and galleries - the Royal Ontario Museum, the Art Gallery of Ontario, and the McMichael Canadian Collection to be examined by an independent group of assessors and classified as to their true perishability.

Objects might be described in three ways:

(i) those whose delicacy requires them to remain within the major institution;

(ii) those which could travel to exhibition spaces with National Museum Standards;

(iii) those whose relative indestructibility would permit them to be shown in public buildings where National Museum Standards were not available.

6.66 With more money available to circulate these designated objects, and with, we would hope, greater willingness to share both objects and expertise, the major collecting agencies will be able to truly serve the province, according to the 1973 cultural policy guidelines and the Committee's belief in the need to maximize our cultural and artistic resources over the next decade.

Long Range Planning

6.67 Since 1975, agencies have worked within two different Ministries, under four different ministers and six different deputy ministers, reporting first to one staff member, then to another. While we recognize that governments cannot guarantee that lines of authority or key personnel won't change or exactly what levels of funding will be in advance of each fiscal year, we feel that for agencies to operate effectively there must be long-range planning and a basic agreement with the provincial government on objectives and how they can best be realized. The Ministry would then be in a better position to assess how effective each agency is in meeting those objectives, and the agencies, for their part, would better understand what is expected of them.

6.68 **RECOMMENDATION**

Every three to five years there should be a complete independent review of each arts and culture agency, to assist in the development of long-range cultural, artistic and financial objectives and priorities.

6.69 These reviews should be done on a rotating basis, two or three each year, so that within three years, a new set of objectives would be in place for each agency. Discussions between the Ministry and each agency should take place on a regular basis.

Some Areas for Future Inquiry:

6.70 We have already discussed and made recommendations about the following areas of concern:

(1) The need for agencies to become more self-sufficient;
(2) The roles and responsibilities of agency boards;
(3) The importance of expanding memberships;
(4) The dangers of increasing admission fees;
(5) Effective outreach programming;

(6) The need for standardized accounting, auditing and reporting practices;
(7) Future capital requirements;
(8) The need for better communications between the agencies and the Ministry.

6.71 Some additional questions and areas of concern about individual agencies can best be covered in the independent reviews which we have recommended. There is an immediate need to review the Ontario Science Centre. The Centre would be in a better position to generate its own revenue and increase its independence by having its status changed from that of a Schedule I agency to a Schedule III, and by broadening the powers contained in its incorporating legislation allowing it to retain its ability to research and market its own products and services, and for its board to fundraise on its behalf.

6.72 In view of rapidly changing technology there is the question of whether TVOntario should concentrate its resources on extending its service via transmitters or invest in future satellite distribution. The Committee is concerned that distribution costs are seriously depleting programming resources. Should TVOntario place greater resources in the future on the production of educational software and if so, how would this be financed? Should the positions of the Chairman of the Board and Chief Executive Officer be filled by different people, as is the case in other agencies? Also, is there a way to use the TVOntario distribution system to carry CJRT-FM to more remote areas, particularly in the north?

6.73 The Royal Botanical Gardens might be better served, and in turn might better serve the province if it were associated with institutions of a similar nature within the Ministry of Agriculture and Food.

6.74 Are there ways to expand the function of the Art Gallery of Ontario from its primary role as a storehouse of past artistic production, and encourage it to become, as well, an exhibition space for the most exciting contemporary work from the province? The Committee feels that unless the AGO responds to pressures for it to move in this direction, there will be an increased demand for a museum of contemporary art, which if satisfied, will result in further competition for limited government and private funds.

Summary

6.75 The province's share of the operating revenue of the seven agencies discussed in this chapter has amounted to $276 million, or 73 percent of the total $377 million paid out of tax-based dollars to culture and the arts in Ontario over the last nine years. What happens to these agencies over the next ten years will thus have enormous impact not only on the institutions themselves, but on all other programs funded directly or at arm's length by this Ministry. Unless the Ministry wishes to assume large and long-term commitments to more agencies, including major performing arts organizations, it must not appear that those institutions which receive their money directly from the government are better served than those which receive their support through the arm's length funding agency, the Ontario Arts Council.

7. COMMUNITY MUSEUMS, COMMUNITY ART GALLERIES AND ARTS SERVICES SERVICE ORGANIZATIONS

7.1 The Royal Ontario Museum and the Art Gallery of Ontario are unique collecting institutions within the province of Ontario. They are considered provincial "treasure houses" which, because of their size and historic importance, have agency status. In 1982, the ROM received 83.6 percent of its tax-based operating support from the province, and the AGO, 60.5 percent.

7.2 The expansion of the ROM has been accompanied by a flowering in museum life everywhere in the province. Twenty years ago, in 1962, 41 community museums received provincial grants. Ten years ago, the number rose to 150. Today there are 206 community museums receiving some provincial subsidy - a fact which public representatives view with both pride and alarm.

7.3 In addition to the AGO, and that specialized arts agency, the McMichael Canadian Collection, there are thirty-four community art galleries ranging in size from the very large Art Gallery of Hamilton to the much smaller, Art Gallery of Northumberland. Thirty-one of these very different and widely dispersed galleries receive their core operating funds - the money they need to remain open and maintain a proper exhibiting environment - directly from the Ministry. To qualify for this support, a gallery had to meet certain criteria, such as employing at least one full-time person to provide gallery direction, remaining open for not less than fifteen hundred hours during a ten-month period, demonstrating a minimum level of community support (currently 40 percent of operating revenue), etc. The visual arts office of the Ontario Arts Council provides additional money to all but one of the thirty-four community galleries for programs and special projects.

7.4 Community museums are funded through the Heritage Branch of the Ministry; the community art galleries, through the Arts Branch. We discuss them both in our report because of the relationship they have, or should have, with the ROM and the AGO and because, as we have already stated, the province would be better served if the collections (and expertise) of the heavily subsidized provincial agencies were made more available throughout the province. (See Chapter 6, "The Ministry and Its Agencies"). Further, in examining the funding of these locally-based museums and galleries, we see how the province, in partnership with other levels of government and the private sector, has extended the reach of both culture and art throughout the province. In this chapter we include an assessment of arts service organizations, which are also directly funded by the Ministry.

(1.) Community Museums

7.5 In 1953, the first grants, totalling $3,000, were made to five local museums. From this grew a system of financial support based initially on total museum revenues, but in the last few years on museum expenditures. As the Ministry of Culture and Recreation reported in Community Museums Policy for Ontario (1980), "The programme to stimulate the development of local museums has been a success." In 1979, $1.7 million was granted by that Ministry to over 200 museums. By 1983, that amount was $2.3 million.

7.6 That same 1980 document warned, "In the past the province has often been the only financial supporter of a museum. In the future, the Ministry wants to ensure that the responsibility for a museum is a shared one with the community."

7.7 This growth in shared responsibility is evident in that the provincial core operating grant for museums represents about 30 percent of their total expenditures. This is based on a sliding scale, from 50 percent for the smallest museums to about 12 percent for the largest ones.

7.8 Recently, the Ministry, in co-operation with the Ontario Museums Association and its members, published a document requiring museums to comply with certain minimum standards if they are to continue to receive provincial support. Upgrading will take place gradually until June 1986, when museums will be evaluated on performance as well as expenditures before receiving core funding. Some smaller less professional museums, which fail to meet provincial standards, will have to rely on non provincial means of support, if they are to remain open. As a result, fewer museums will receive provincial government support - but those who do will get more than a subsistance amount. It is the view of most professionals in the field that this evaluation is necessary and will, in the long run, benefit the museum community as a whole.

7.9

RECOMMENDATION

The Ministry should maintain its level of core funding to those community museums able to meet its new museums standards. Once these standards are in place, consideration should be given by the Ministry to increasing program money for these museums, to be administered by the Ontario Heritage Foundation which will then be in a position to give grants to museums based on a cultural assessment.

(2.) Community Art Galleries

7.10 Until 1977, the dozen community art galleries in Ontario received all their provincial funding from the Ontario Arts Council. In 1977-78, the then Minister of Culture and Recreation, the Honourable Robert Welch, proposed transferring certain basic support programs, which were said not to require artistic assessment, from the Arts Council to the Ministry - up to an amount of $2 million. In return, the Arts Council was to be able to use this "extra" $2 million for programs which did require artistic evaluation.

7.11 In response, the Arts Council transferred to the Ministry those programs which it felt could be funded by some formula - core funding for arts service organizations, specialized arts training institutions, and the community art galleries (for which the Arts Council retained the responsibility to fund some programs and special projects).

7.12 To get a clearer idea of the changes in gallery funding patterns, we examined the relationships between provincial, municipal and self-generated income for selected galleries reporting to the Council for Business and the Arts in Canada (CBAC) for the years 1978-79 and 1982-83.

Growth in Funding Levels for Thirteen Ontario Community Galleries, From 1978-79 to 1982-83, in Current Dollars

Year	Federal Grants		Provincial Grants		Municipal Grants		Private Sector & Self-Generated		Total
	$(000)	%	$(000)	%	$(000)	%	$(000)	%	
1978-79	315.2	10.4	610.4	20.1	1,229.1	40.5	881.7	29.1	3,036.4
1982-83	490.7	9.8	1,015.8	20 2	1,856.0	37.0	1,660.5	33.1	5,023.0

Source: Annual CBAC Survey of Selected Visual Arts Organizations (Public galleries with a total operating revenue of $40,000 or more, excluding the Art Gallery of Ontario, the McMichael Canadian Collection, and the National Gallery of Canada.)

7.13 The CBAC survey shows that in 1982-83, large community art galleries received 20.2 percent, or about $1 million of their core operating revenue, from the province, about the same provincial share as in 1978-79. Private sector and self-generated income increased (in current dollars) from $881,700, or 29.1 percent, to $1,660,500, or 33.1 percent. Federal contributions maintained their share at about 10 percent - or about half the provincial share, and municipalities in 1982-83 contributed 37 percent, ($1,856,000), making them the largest contributors to community gallery revenue.

7.14 Despite the degree of local funding support, many of the galleries we visited were poorly attended, and their low memberships indicate that many have not become important institutions within their communities. There are exceptions, certainly, but the overall impression was of large buildings, some with limited or substantial collections and programs, fighting just to stay open. We feel that much remains to be done to increase community involvement in art galleries around the province.

7.15

RECOMMENDATION

The Ministry, working with the Ontario Association of Art Galleries, should encourage galleries to do marketing studies of their own communities to determine whether gallery hours are appropriate; whether memberships are sufficiently attractive to a broad cross-section of the population; and whether the gallery might make its space available for a variety of functions which could give the institution a more central place in its community, and, as a result, become more self-sufficient.

Formula Funding

7.16 The Ministry's original funding formula provided for a grant equal to 20 percent of the previous year's operating costs. However, beginning in 1981-82, increases to galleries were limited, first to 8 percent and then to 10 percent over the past year's grant. It wasn't until the 1983-84 fiscal year however, following a 17 percent cut in the Ministry's arts budget, that a decision was made to cut the grant of each of the 31 community galleries by 9.5 percent, "across the board."

7.17 The only way most galleries could absorb this anticipated loss was to take money from "non-fixed" costs - from staff and services such as education and extension. While no gallery we know of was forced to close its doors, for at least one, The Gallery/Stratford, this looms as a real possibility.

7.18 Formula funding, which provides annual increases at least at the rate of inflation, provides all community galleries with the secure base from which they can mount interesting programs and attract community support. No artistic assessment is needed, and everyone benefits equally. However, if the total amount of money available for core funding decreases, it must be realised that not all galleries can survive the cuts. Some will have to reduce their programming drastically, and cut back their staffs. Others will simply have to close.

7.19 The Committee is convinced that if the total amount of Ministry money allocated for gallery support does not continue to increase at a reasonable rate, some very hard decisions must be made, based on the quality of a gallery's service, its place in the overall arts delivery system of the province, and the sort of economic assessment which cannot be made solely by an examination of a set of statistics or uniform criteria. Judgements will have to be made. For instance, we feel that any decision made about The Gallery/ Stratford should take into account its role in providing tourists with an activity complementary to the Stratford Festival, and therefore it should receive funds as part of a "Festival package" - regardless of its level of municipal support.

7.20 RECOMMENDATIONS

If total provincial funds for community art gallery core funding are reduced in the next fiscal year, or in subsequent ones, the Committee recommends a choice of action:

(i) The Ministry, in close cooperation with the Ontario Association of Art Galleries and the Ontario Arts Council - taking both the programming aspects of the galleries and their role in the overall provincial arts delivery system into consideration - should move away from formula funding and support only those galleries of quality and importance, leaving the rest to other sources of funding, knowing that some may be forced to close. To do this, the Ministry would set up expert juries to perform artistic evaluations, duplicating the function of the Ontario Arts Council.

(ii) Or, the Ministry could return the entire funding responsibility to the Ontario Arts Council, along with additional funds for administration and granting, and leave these difficult decisions to the agency with the express mandate for artistic assessment.

In other words, if constraint continues, we believe that formula funding does not provide the best solution for provincial subsidy.

The Role of the Community Art Gallery

7.21 In this period of tight money and intense competition in the art market, it is extremely expensive to purchase, catalogue and maintain important collections. It is even expensive to receive collections as gifts, since, while of some value in themselves, they may not serve any long-term provincial collecting objectives, and yet may cost the province a great deal - in initial tax concessions, future storage, maintenance, etc. The province might be better served if existing collections were rationalized, and future donations of works of art made to the province rather than to individual galleries. Even then, gifts should be accepted only after it has been determined what expenditures they are certain to require

7.22 Many community galleries might ensure their survival by establishing closer ties with the artists living in their own communities, by becoming exhibition centres rather than collecting institutions by paying exhibition fees to artists, and by operating in a manner similar to Harbourfront in Toronto.

7.23 RECOMMENDATION

The Ministry, in co-operation with the Ontario Arts Council and the Ontario Heritage Foundation, should fund an independent study of the collecting and exhibiting responsibilities of art galleries within the province to arrive at a long-term policy which would rationalise our fine art resources.

(3.) Arts Service Organizations:

7.24 As we discussed earlier, in 1977 when funds became available to the Ministry, it assumed direct support, not only for community galleries but also for arts service organizations - such as the Ontario Association of Art Galleries, the Ontario Crafts Council, the Ontario Choral Federation and the Association of Canadian Publishers. (The Ontario Arts Council continued to provide special projects grants.)

(a) Their Purpose

7.25 The range of the work done by service organizations can be seen from this straightforward description included in the introduction of the Ontario Federation of Symphony Orchestra's brief to this Committee:

> Founded in 1955, OFSO is the provincial service organization for Ontario's symphony, chamber and youth

orchestras, from fully professional to 'community' to avocational orchestras.

OFSO's primary function is to assist orchestras to develop as the major musical resources of their communities, and to provide the collective voice and action and the support systems to achieve this.

OFSO shares a joint secretariat with the national service organization, the Association of Canadian Orchestras (ACO) (of 69 ACO members, 44 are in Ontario) and provides service to management, institutions, governments and agencies, the general public and defined interest groups. It is funded by fees from memberships, operational funds for the Ministry of Citizenship and Culture and programme grants from the Ontario Arts Council.

7.26 Altogether there are eight provincial arts service organizations. An additional fourteen arts service organizations representing artists and arts organizations nationally are located in Ontario and receive provincial support from the Ministry.

(b) Funding the Service Organizations

7.27 During this fiscal year, 1982-83, the Ministry gave close to $1.3 million to these twenty-two arts organizations. (An additional amount of close to half a million dollars went to some of these service groups from the Ontario Arts Council for special projects). On average, these service or "umbrella" groups representing Ontario artists, receive 34 percent of their regular operating revenue from the province (MCC), while national organizations with head offices in Ontario rely on this province for an average of 12 percent of their operating money.

7.28 While national service organizations receive considerable federal support, they receive almost nothing from the other provinces - in fact, Alberta is the only one we know of which gives any direct support. This despite the fact that some national organizations have large representation from the other provinces, and many artists who serve on arts organization boards come from across the country to attend meetings. At the moment, expenses for out-of-province board members are paid for by the service organization itself; nothing comes from the home province of any board member. This is an added burden for the national organization directly, and the province of Ontario indirectly.

7.29

RECOMMENDATION

The Minister should convince colleagues from other provinces that it is necessary that they:

(i) begin to pay the travel expenses their own residents incur while serving on the boards of national arts service organizations, and

(ii) contribute to the overall operating support of national service organizations from which their artists derive benefit.

(c) Formula Funding

7.30 Service organizations have limited ability to become more self sufficient. They collect fees for membership from arts organizations or individual artists, earn some income from publications, conferences and rentals, and receive a few individual and corporate donations. The level of volunteer time, often on the part of artists themselves, is high. To go to the private sector for support with little in the way of a saleable product is difficult. Even if they were successful, this would put them in competition with their own clients. In some sense, recent provincial cutbacks have already forced them to compete with their clients - artists and arts organizations - for provincial support.

7.31 From 1977 to 1983, service organizations received increases in their support, based on a funding formula. There was therefore little apparent financial reason to examine the quality of the service these organizations delivered, or the quality of their staffs or their boards. In 1983-84, service organization grants from the province were cut, across the board, by 7 percent, penalizing the effective, well-managed organizations in the same way as the less effective, poorly managed ones.

7.32 We have found considerable variety in the quality of service organizations. There were several with overlapping functions serving the same disciplines - for example, in the visual arts and writing. A few organizations seem to exist largely for the benefit of their boards or their staffs, while others do a fine job (on little money) of serving their clients. We feel it is time for an overall evaluation of service organizations.

7.33

RECOMMENDATIONS

i) The Ministry, together with the appropriate arts officer at the Ontario Arts Council as

well as representatives and clients of the service organizations, should begin a thorough assessment by discipline of all arts service organizations.

The elimination amalgamation and strengthening of various service organizations will result in a more effective and cost-efficient delivery of services to both clients and the Ministry.

ii) Following a rationalization of service organizations, the province should make available to all arts organizations with head offices in Toronto, rent-free space in buildings now owned by the province and under-used, such as 8 York Street or the Heintzman Building on Yonge Street in Toronto.

This gathering together of service organizations under one roof will permit staff and equipment to be shared, particularly costly computer equipment. This will save money and facilitate greater exchange of information.

(d) Relationships with the Ministry

7.34 While some service organizations were reluctant to bite the hand currently feeding them, remarks about their relationship with the Ministry ranged from guarded;

> We have experienced over the years an excellent, open relationship with the Ontario Arts Council. As far as the relationship with the Ministry of Citizenship and Culture is concerned, while there have been many satis-

> fying aspects, we believe that there are ways in which communications could be improved;
>
> to the openly critical:
>
> In this period of fiscal restraint ... there is an evident temptation to assume that "better" management will make an already stretched dollar stretch further. Unfortunately "better" administration has meant more administration and this has had the net effect of reducing funds available for programmes.

7.35 The Committee found that occasionally when the Ministry attempted to serve the clients of the service organizations directly, with programs such as volunteer training, it was done less effectively and at greater cost than if the service organizations had been given money to do it themselves.

7.36

RECOMMENDATION

The Ministry should redirect to arts service organizations some of the money it has budgeted for its own use, for programs which could best be delivered by those more closely involved.

The Ministry itself could make much better use of the expertise which is available in the better service organizations. Meetings with the Ministry have not been as regular or productive as they might have been, although we have been advised that since this Committee was formed, there has been more consultation, which in our view, is a good thing. For the most effective arts delivery system, the Ministry and the service organizations should work more closely together at the policy-making level.

The Ministry should establish planning and liaison groups with arts service organizations, which should meet regularly and frequently, to establish policy, to evaluate existing programs and to plan new ones.

The High Cost of Provincial Arts Administration

7.37 Over and over again, the Committee heard allegations that administration costs within the Ministry had expanded at the expense of direct contributions to arts and culture organizations. Perceptions of the amount of the administrative increase ranged between 150 percent and 225 percent. Where administrative increases actually took place were in "main office" areas. Budgets here increased from approximately $8.9 million in 1982-83 to $11.7 million in 1983-84, a rise of 32 percent. And within this "main office increase", the largest single jump was in Information Services - from $1.2 million to $2.4 million, amounting to a one year increase of 100 percent.

7.38 While it is not within the terms of reference of this Committee to subject this Ministry to financial scrutiny, we would be remiss in not informing the present Minister that there is a widely held belief that money taken from arts and culture groups has gone into that broad category of expenditure called "administration", and most particularly into "information services", to little apparent advantage to the arts If this redirection of money can be shown to result in real advantages for Ministry clients, then the groups it is designed to help should be better informed of these benefits As it is now, Ministry clients often feel in competition with the Ministry and with the programs it operates for the use of its funds. It is attitude, as much as dollars, which determines good will, or lack of it, toward the government.

7.39

RECOMMENDATION

The Ministry can get the best value for its investment in the arts by exhibiting restraint in its own operations, by showing strong leadership and by explaining its policies and strategies directly to all its clients in a more open and constructive way.

8. FUNDING OF THE ARTS: THE PROVINCE IN PARTNERSHIP

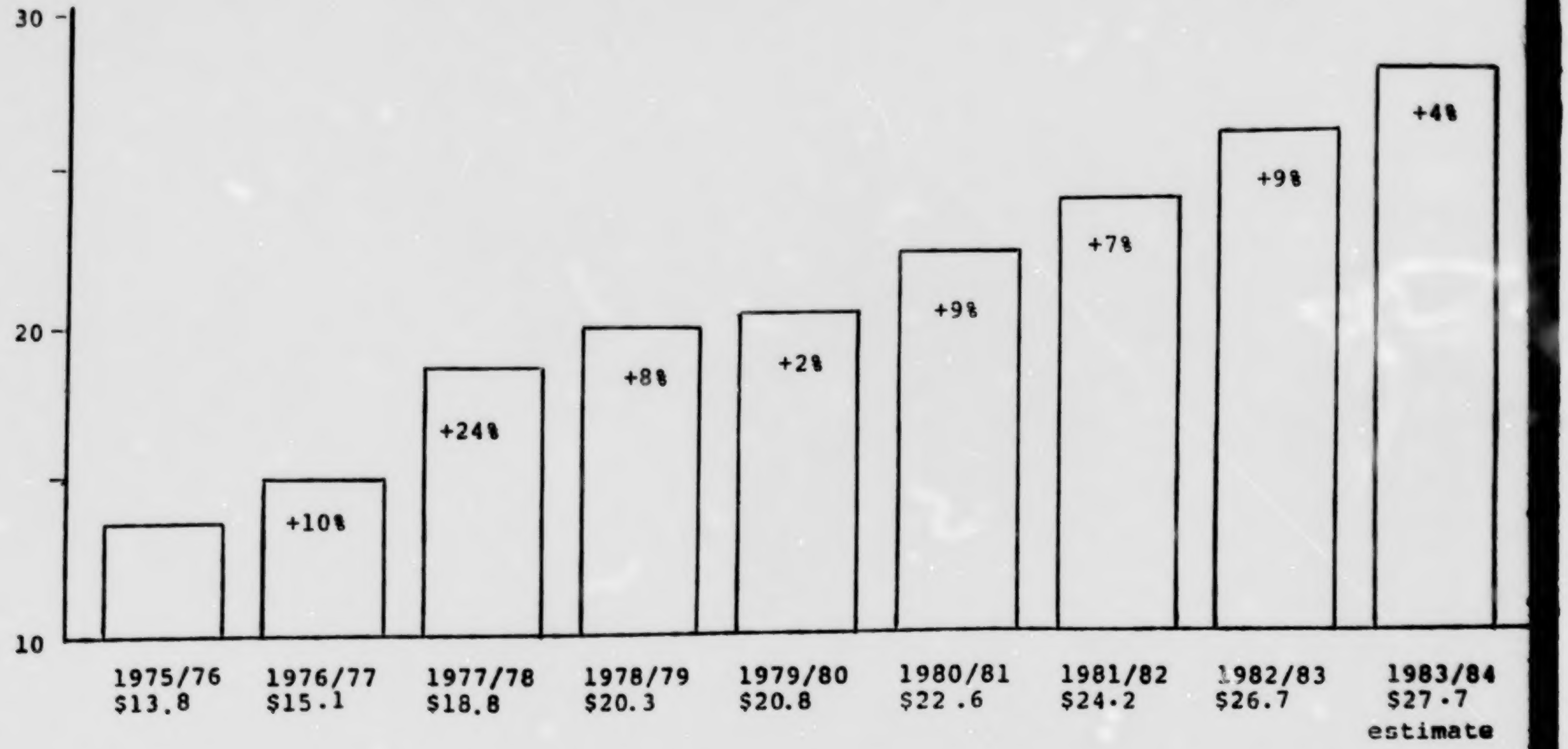
> The proliferation of cultural institutions that we witnessed in the 1970s was a direct result of a partnership between citizens and a responsible government. To abdicate that partnership, even in a small measure, is an overt admission of the lack of long-range planning.
>
> - Art Gallery of Algoma
> brief to this
> Committee

8.1 Since 1975-76, approximately $190 million out of tax revenue has been spent by the Ontario government for the non-capital support of the arts. This includes provincial contributions to the two major galleries (the Art Gallery of Ontario and the McMichael Canadian Collection), community galleries, service organizations, various festivals and outreach programs and the Ontario Arts Council, with all its many activities. An additional $62.7 million was invested by the province in capital facilities for the arts.

8.2 Without this subsidy, we would have neither the quantity nor the quality of arts activity which makes this province the leader in almost every field of the arts in English-speaking Canada. We believe however, that unless there are increases in the provincial subsidy to the arts, in part to correct the erosion caused by inflation, we could lose some of our most exciting talent, and we will have squandered much of our sizeable investment in the arts.

TABLE 1

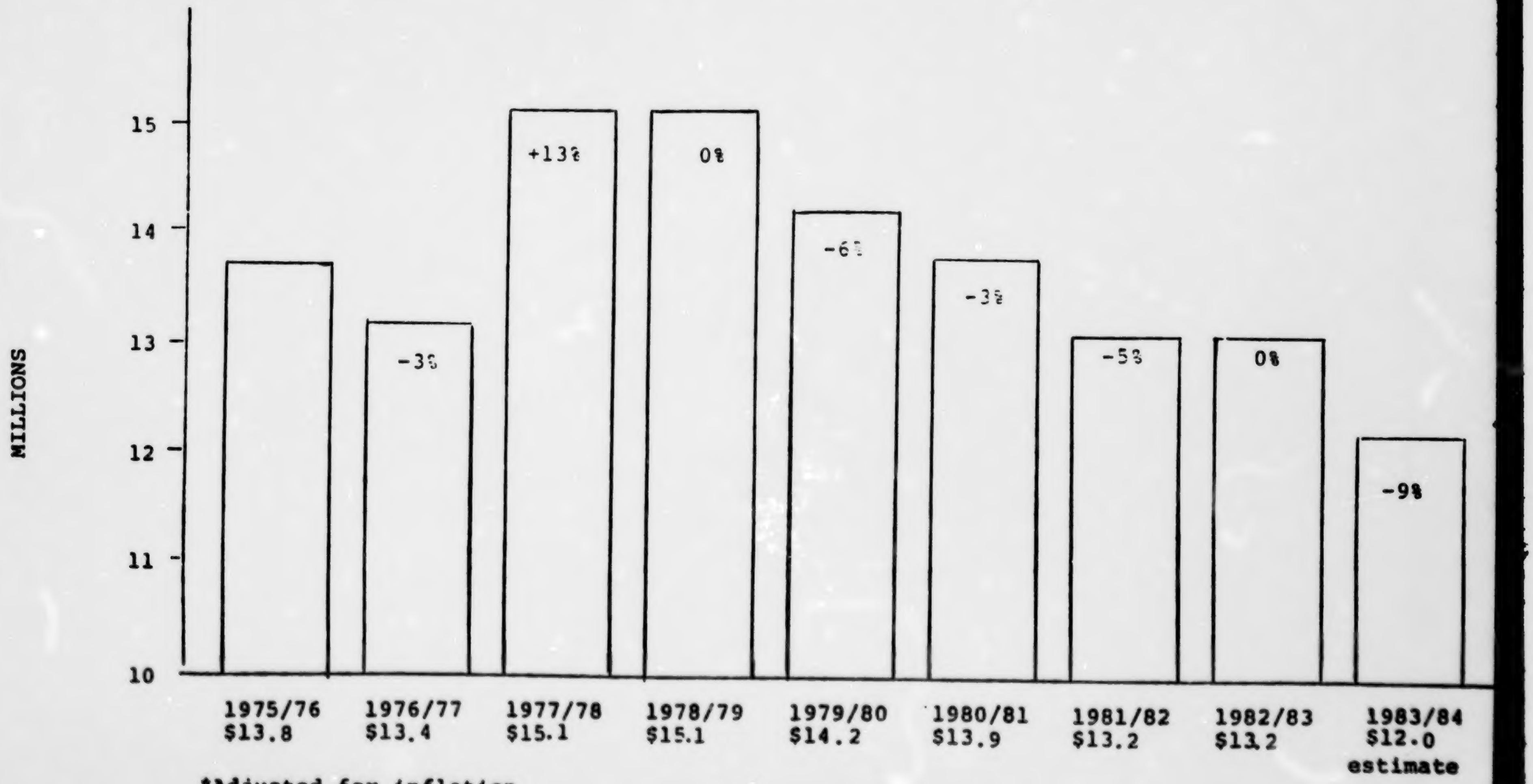
MCR & MCC NON-CAPITAL TAX-BASED ARTS SUPPORT 1975-76 TO 1983-84 IN MILLIONS OF CURRENT DOLLARS



Source: Figures compiled by the Arts Support Program of the Ministry of Citizenship & Culture

TABLE 2

MCR & MCC NON-CAPITAL TAX-BASED ARTS SUPPORT 1975-76 TO 1983-84 IN MILLIONS OF 1975/76 CONSTANT DOLLARS*



*Adjusted for inflation

Source: Figures compiled by the Arts Support Program of the Ministry of Citizenship & Culture

8.3 Table 1 shows how non-capital support for the arts increased yearly, in current dollars, from $13.8 million in 1975-76, to $27.7 million in 1983-84. These increases are also shown as a percent of the previous year's allocation, so that the smallest increase represents an amount equal to 2 percent of the previous year's expenditures, and the largest, 24 percent. However, when these figures are adjusted to take inflation into account (Table 2) we see that the purchasing power of the 1983-84 allocation, shown in constant 1975-76 dollars, has actually decreased - from $13.8 million to $12 million. Annual "increases", according to this table, range then from a high of 13 percent, to a low of -9 percent for the last fiscal year.

8.4 Government spokesmen are therefore quite right when they report increases in arts spending. But so are arts organizations when they report that they are able to do less with their provincial subsidy than they could nine years ago.

FUNDING THE ONTARIO ARTS COUNCIL

8.5 Since the Ontario Arts Council was established in 1963, most of the provincial subsidy for individual artists - writers, visual artists, filmmakers - and for arts organizations - theatres, orchestras, opera and dance companies - has been allocated by the Arts Council from money which it receives each year from the Ministry. From 1975 to the end of the 1983-84 fiscal year, the OAC has been given close to $120 million, or about 63 percent of the Ministry's total arts allocation.

8.6 Just as Ministry tax-based spending on all arts support, when adjusted for inflation, actually decreased over the nine-year period following the formation of the Ministry of Culture and Recreation, so allocations to the Ontario Arts Council also declined, in constant dollars, during that same period. Table 3 shows that current dollar increases brought the Arts Council's annual budget up from $8.8 million in 1975-76, to $17 million in 1983-84. However, from adjusted figures on Table 4, it is clear that there was no real increase but, in fact, a decrease - from $8.8 million to $7.4 million. Over the same nine-year period, the OAC was expanding its client base and making more grants each year. The combined circumstances, then, of rising inflation - with no adjustments in provincial funding to compensate for this fact - plus the increased number of OAC clients, provide part of the explanation for the current funding problems facing the OAC and many of the organizations it assists. These, and other problems are discussed in more detail in chapter 9, "The Ontario Arts Council."

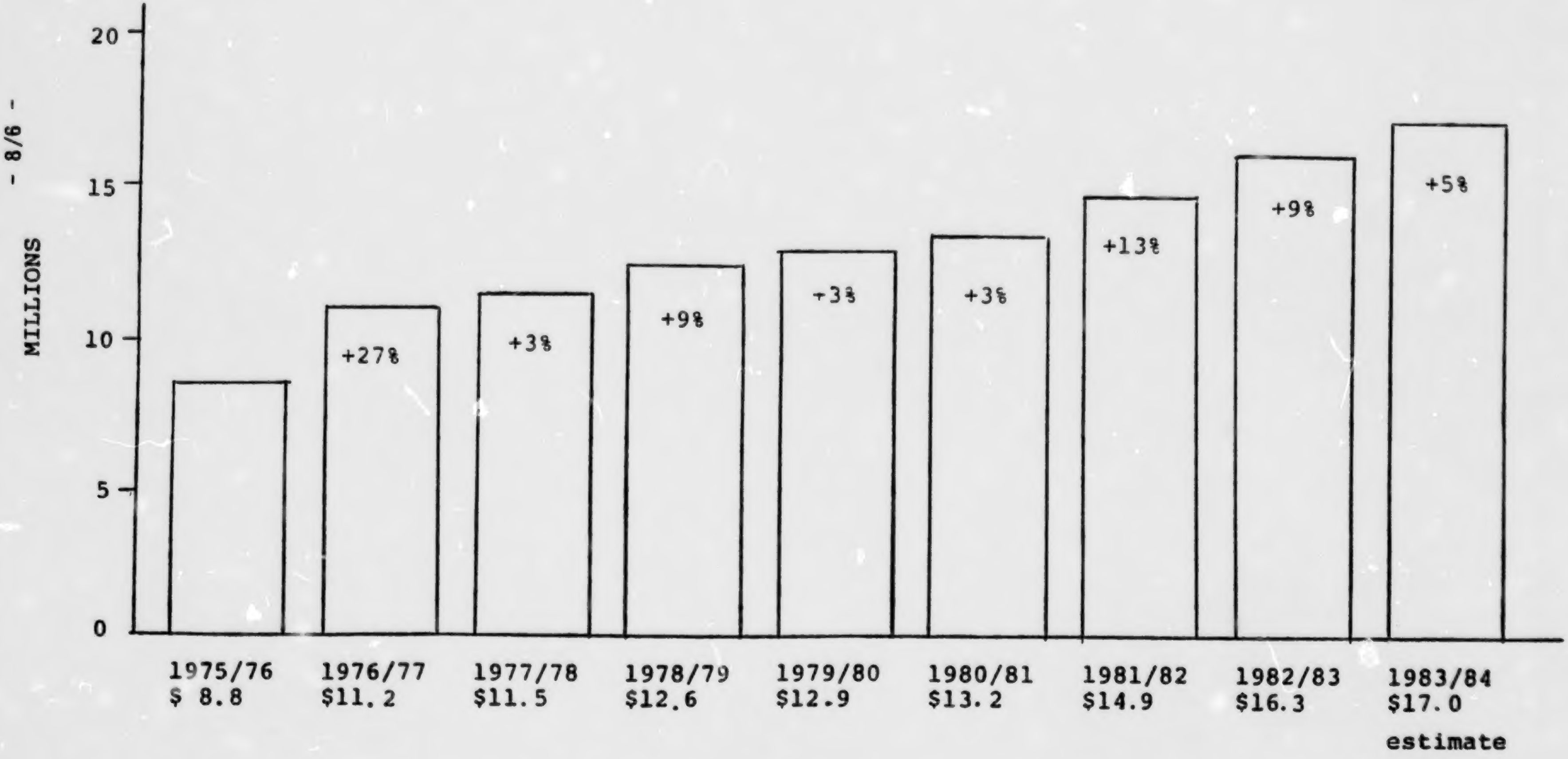
The Performing Arts: A Shared Responsibility

> The development of the performing arts in Canada over the last decade is encouraging but performing arts organizations will continue to operate under constant financial restraint with their costs often exceeding their earned income. Current government and private sector restraints and stabilizing attendance at performances provide little in the way of hope that these financial problems will improve in the 1980s. This is the major conclusion of the Statistics Canada survey into the state of the performing arts in Canada.
>
> - Culture Communique,
> Statistics Canada,
> August 1983

TABLE 3

MCR & MCC GRANT TO THE ONTARIO ARTS COUNCIL 1975-76 TO 1983-84

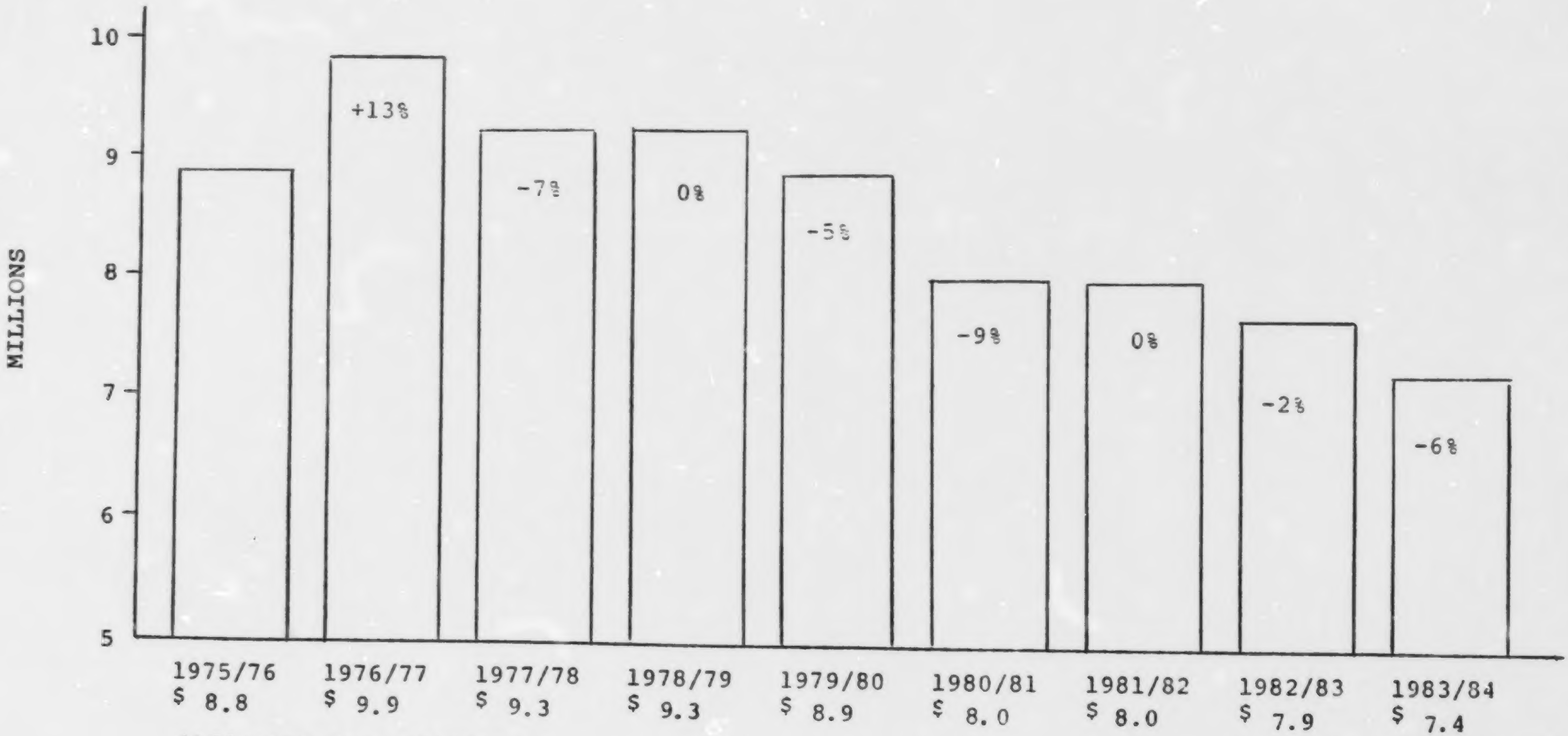
IN MILLIONS OF CURRENT DOLLARS



Source: Public Accounts of Ontario

TABLE 4

MCR & MCC GRANT TO ONTARIO ARTS COUNCIL 1975-76 TO 1983-84
IN MILLIONS OF 1975-76 CONSTANT DOLLARS*



*Adjusted for inflation.
Source: Public Accounts of Ontario

(a) Provincial Subsidy

8.7 If we look at provincial government subsidy for the performing arts, in many ways the most visible art form, and compare it to other revenue sources within Ontario, and to other political jurisdictions within the country it is evident that Ontario organizations generally do better than average in gathering revenue from other funding sources, but less well when it comes to provincial contributions. Table 5 gives 1981 per capita revenue (in constant 1971 dollars) going to the performing arts from six sources - private, municipal, provincial, federal, other earned and ticket sales - for Ontario and for six other regions: British Columbia, Alberta, Saskatchewan, Manitoba, Quebec and the Atlantic provinces.

8.8 The total revenue going to the performing arts in Ontario, on a per capita basis, was the second highest in Canada, behind Manitoba. Of this amount, which came to $2.39 per person, the province's contribution was 21 cents, or 9 percent of the total, the lowest provincial share in Canada. If one calculates the national average of performing arts revenue as $1.68 per capita, then the average provincial contribution was 4 cents higher than the one Ontario made, and as a percentage of total revenue, the "average" provincial contribution is almost 100 percent greater than Ontario's.

(b) Federal Subsidy

8.9 As evidence of the national importance of many of Ontario's

TABLE 5

PERFORMING ARTS, Per Capita Revenue
Ontario and Six Other Canadian Regions
by Source, in Constant 1971 Dollars, for 1981

	Ontario		British Columbia		Alberta		Saskatchewan		Manitoba		Quebec		Atlantic Region		Average	
	$	%	$	%	$	%	$	%	$	%	$	%	$	%	$	%
Private	.30	13	.31	17	.36	18	.10	14	.41	15	.12	9	.09	11	.24	14
Municipal	.11	5	.06	3	.12	6	.03	4	.13	5	.05	4	.01	1	.07	4
Provincial	.21	9	.24	13	.42	21	.19	26	.31	11	.26	19	.15	19	.25	17
Federal	.57	24	.33	18	.22	11	.16	22	.63	23	.26	19	.24	30	.35	21
Other Earned	.32	13	.17	9	.27	13	.06	11	.47	17	.24	17	.08	10	.23	13
Ticket Sales	.88	37	.70	39	.59	30	.16	22	.80	29	.44	32	.22	28	.54	31
Total	2.39	100	1.81	100	1.98	100	.72	100	2.75	100	1.37	100	.70	100	1.68	100

Source: Statistics Canada
Figures have been rounded off.

performing arts groups, the federal government made its largest per capita investment in this province (again with the exception in 1981, of Manitoba). The federal performing arts contribution in Ontario was 24 percent of the total, or 57 cents per capita, well above the national average of 35 cents, and more than two and a half times this province's own contribution. (This figure includes the National Arts Centre). Thus, for every dollar Ontario invested in the performing arts the federal government invested slightly more than two and a half dollars.

(c) Private Support

8.10 The private sector in Ontario donated 13 percent, or 30 cents of the per capital arts costs in Ontario, a ratio of support about equal to the national average. Again, this represented a larger revenue share for the performing arts than was provided by the province - about one and a half times larger. In chapter 11 "Private Support for the Arts", we discuss how these contributions can be maintained, or increased.

(d) Municipal Subsidy

8.11 Municipalities in Ontario contributed slightly more than half the provincial per capita contribution to the performing arts; 5 percent or 11 cents in 1981. Figures on municipal support for the arts are according to some statisticians, "soft", since not all municipalities are required to report their actual contributions to the professional arts separate from their other "recreational" expenditures. Many municipalities provide facilities and services and forego property tax for arts groups, which would not be accounted for in these figures.

(e) Other Earned Revenue

8.12 Other earned revenue does not include box-office, but, depending on the performing arts organization, it could mean sponsorships, sales of rights, concession profits, program sales, and revenue generated by volunteers (other than donations). In Ontario in 1981, amounts from "Other Earned Revenue" equalled the per capita contribution made by private sector donations, and was about one and a half times larger than the province's own contribution.

(f) Ticket Sales

8.13 Revenue from ticket sales in Ontario contributed the largest single amount toward the performing arts - 37 percent, or 88 cents, of the total per capita revenue $2.39. In only one other province, British Columbia, did the consumer contribute a larger proportion of total performing arts revenue.

8.14 The province's subsidy for the arts does many things; one of the most important is to lower ticket prices so that the widest possible cross-section of those with interest in the arts can participate. Even though our survey reports that more people are going to arts and cultural events than in 1974, results show that high ticket prices put a limit on the number of people going to performing arts events, and the number of times they go. The survey warns:

> ... a total of 73 percent agreed that if tickets were not so expensive, people would go to the theatres and concerts more often. Approximately 62 percent stated that they personally would attend arts and cultural activities more often if ticket prices were less expensive.

Further:

> A red flag must be waved here, since significantly more frequent attenders indicated that the overall cost of performances is affecting their participation.

MARKETING THE PERFORMING ARTS

No amount of marketing studies will solve the problems of a theatre company whose seats are full but which is operating on a deficit because of rising production costs.

- Professional Association of Canadian Theatres, in a brief to the Committee

8.15 We have been told many times that the main problem facing the arts is not the decline in real contributions from the province, but rather the large number of empty seats - the poor "marketing" - of many arts groups. According to a recent study of performing arts groups with budgets over $100,000 done by the Council for Business and the Arts in Canada, Ontario has the third highest proportion, 43 percent, (after Manitoba and British Columbia) of its total population attending performing arts events. (See Table 6). So when it comes to attracting large numbers of people to the performing arts, Ontario's groups do very well. The average audience size for each of these large organizations in Ontario - a total of 49 of the 114 surveyed - is second only to Quebec

TABLE 6

PERFORMING ARTS ORGANIZATIONS

with budgets over $100,000 (1981-1983)

Provinces	Box Office & Earned ($millions)	Total Audience (millions)	Total Population (millions)	Percent of Audience/ Total Population of Province	No. of Organizations by Province	Average Audience per Organization
Alberta	7.2	.9	2.4	39	15	60,607
British Columbia	8.1	1.3	2.8	45	18	70,700
Manitoba	5.3	.6	1.0	59	6	77,236
Atlantic Provinces	3.0	.4	2.3	19	7	61,397
Ontario	30.8	3.8	8.8	43	49	77,603
Quebec	8.2	1.0	6.5	15	12	81,402
Saskatchewan	.9	.2	1.0	20	5	40,397
Canada	63.5	8.2	24.8	33	114	72,020

Source: Council for Business and the Arts in Canada

Individual arts organizations in this province do exceptionally well, in comparison with similar organizations in Canada, when it comes to attracting audiences.

8.16 It is not that people in Ontario don't attend performances, nor is it true that each large organization's audience is small, when compared with similar groups across the country. We can only repeat our survey's warning that if ticket prices are not affordable, no amount of "marketing will fill the empty seats.

8.17 The performing arts in Ontario should not be penalized by the province for their ability (as shown in table 5), to generate revenue from non-provincial sources. Such funds are limited. Canada Council allocations are not keeping pace with inflation. Competition for private donations is increasing. Many municipalities, without financial incentives, strongly resist making increased contributions to the professional performing arts. Ticket prices have reached the point where accessibility is threatened. And, most important, performing arts organizations, in their efforts to fill seats, are having to curb their own creativity.

PUBLIC PERCEPTIONS OF PROVINCIAL ARTS SUBSIDY

8.18 It is the view of this Committee that the success and high visibility of the arts in this province have convinced both public and politicians alike that more provincial money is being given to the arts than is really the case. In fact, in the fiscal year 1982-83, a total of only one-fifth of each cent, (about .22 of a cent out of each tax dollar spent in the province), went to support the arts - twenty-two cents out of each $100.

8.19 As we mentioned in chapter 3, the Committee was advised of a recent provincial survey, whose source we have been unable to trace, which says that 61 percent of the public when asked to recommend areas where government could begin to reduce its expenditures said, "Cut the arts."

8.20 When we commissioned our survey on the arts, we wanted to determine the extent of the willingness to "cut the arts," and to relate this to how much people knew about the real level of provincial support. The following is what our survey reported:

> If provincial government spending has to be reduced by 5 percent, a majority (67%) of Ontario residents favour selected rather than across-the-board cuts. Of this 67%, 45% recommended that the arts be cut back "a great deal" or "a moderate amount", as compared to 37% who wanted cuts in parks and recreational facilities, 26% for roads and highways, 12% for schools and 6% in medical and health services.

However, when respondents were told how much the province was actually spending, the response changed dramatically:

> The public was asked to estimate how much of every 100 Provincial tax dollars is devoted to support of the arts. Table 7.6 (in our survey report) shows that 18% were unsure and that only 20% believed that it would be less than one dollar for every 100 dollars. The remaining 61% believed it would be 10 dollars or more. Half of Ontario's residents, therefore, believe that the provincial government allocates more provincial tax dollars to support the arts than is the case.

In other words, about half of Ontario's residents assume that the provincial arts subsidy is 4,500 percent higher than it really is.

> To clarify this misconception, respondents were informed that less than one of every 100 provincial tax dollars actually goes towards support of the arts. They were then asked if they would be willing to pay either $25, $15, $10 or $5 in increased taxes annually if they knew that the money would be used to support artistic and cultural activities. Fully 53 percent acknowledged that they would pay $25 more, with 77 percent agreeing to pay at least $5 more. As we can see in Table 7.7, (of the survey) these figures compare extremely favourably with the United States data in both 1980 and 1975. A significantly higher proportion of Ontario residents indicated willingness to pay at least $5 more annually in tax dollars to support the arts. Those willing to pay more were significantly more likely to be younger, to earn between $15,000 and $30,000 annually, to have attended arts performances in the past year and to have experienced arts performances as a child.

8.21 The Committee feels strongly that political decisions affecting government funding of the arts, should not be based on faulty or incomplete research data now that more complete information is available. We feel our survey results show a strong public support for the present level of provincial arts expenditure and a willingness on the part of the taxpayer to further increase provincial tax-based arts subsidy.

MAINTAINING THE PARTNERSHIP

8.22 Provincial government support of the arts during the Ontario Arts Council's first decade (1963-1973) was the decisive factor in putting the talent of this province on the national, sometimes international, stage. If the province cannot maintain its share of the partnership, our artists will go elsewhere to work and we will lose our "collective voice". At risk as well are the sizeable contributions to this artistic partnership from other levels of government, from thousands of private donors and volunteers, and from hundreds of thousands of audience members.

8.23 In our opinion, there is no easy formula, on the order of 50 percent box-office, 25 percent donations and 25 percent government, that can be adopted for performing arts funding. Long ago, whether it was articulated or not, government and the arts community both recognized that support for the arts must be as diverse as possible. Neither the tyranny of the box office, nor the favouritism of the corporate world, nor the pragmatism of government was to be the dominant arbiter of artistic expression. The vitality and freedom of the arts in this province depend on plural funding, with renewed participation by the province.

9. THE ONTARIO ARTS COUNCIL

If the years 1983 to 2003 are as creative, healthy and successful as the past twenty years, I am confident that a good deal of the credit will go to the Ontario Arts Council.

- a statement by the Honourable William G. Davis in the Ontario Legislature, April 26, 1983.

THE GROWTH OF THE ONTARIO ARTS COUNCIL

9.1 Before the establishment of the Ontario Arts Council, the Ontario government extended financial support directly to the arts through the Department of Education. In 1962, grants totalling $100,000 were made to professional arts organizations, most of which were located in Toronto.

9.2 The OAC's budget in its first year, 1963, was $300,000. In that year, the Council distributed grants to thirty-two organizations in fifteen communities across the province. In 1970, the OAC began awarding grants to individual artists. By 1973, the budget had risen to just under $5.2 million and 1,600 grants were distributed. The 1982 budget was $16.3 million. More than 2,900 grants were awarded, of which 1,650 went to individual artists.

9.3 As the OAC's budget grew, so did the ambitions and expectations of an ever-increasing client base. Professional orchestras and theatre companies appeared in parts of the province where before there had been only amateur organizations, performing irregularly. Standards were raised and seasons extended; audiences and costs grew. New arts facilities were built which made additional demands for their operating and programming expenses.

9.4 Arts Council grants permit arts organizations to take the risks necessary to develop new talent and new material. In a brief to this committee, Toronto's Tarragon Theatre explained how grants have permitted it to encourage new Canadian writing talent:

> In a consumer-oriented society with so much thrust upon the product, it is difficult to convince people to invest in a process in which the final product cannot be known fully in advance. ...This is one reason that government funding is so all-important for a theatre like The Tarragon: to subsidize the audience's tickets. Without government subsidy for ticket prices, the audience for new work would never have been built.

9.5 Arts organizations and individual artists have come to depend on the province, through the OAC, to help subsidize their activities. In this way the province has shared with the artists themselves, the credit for the tremendous growth of the arts in this province over the last twenty years.

The Principle of the Arm's Length Relationship

> Social criticism is only half the problem. The other half concerns the thorny issue of taste - and the propensity of cultural activity in all its forms to outrage the sensibilities of varying segments of the public. Because of the sensitivity of elected governments to cross-currents of this sort, the threat of official censorship becomes the uninvited companion of government support for cultural activity.
>
> \- Report of the Federal
> Cultural Policy Review
> Committee, 1982

9.6 The creation of the Ontario Arts Council enabled the government to support the cultural life of the province while removing the increasingly difficult artistic decisions from the political arena. In doing so, the government relinquished its direct control over just how those funds were to be spent. Arm's length arts councils have been established by many democratic governments since the Second World War. With the passing of time, certain difficulties have emerged for arts councils everywhere. A 1979 conference of representatives of arts councils from all over the world reported on a number of common problems.

> Some [were] internal -- questions of structure, operation membership, policy-making, evaluation, accountability, forward planning, and perhaps above all, the difficulty of remaining flexible, highly motivated and energetic. Others [were] external -- the growing tendency of politicians to intervene in the decisions and operations of arts councils, pressure from bureaucracies for conformity with traditional practice,

> pressure arising from the rapid growth in the arts, interaction with the commercial end of the arts spectrum, the capriciousness of media interest, and the threat of financial amputation in hard economic times.
>
> - The Arts Council Phenomenon: A Conference Report, 1981

9.7 In the course of its twenty-year history the OAC has faced many of these same problems. The most fundamental of them is the nature of the arm's length relationship. Opponents of the arm's length principle argue that since public money is being spent, elected officials should be directly responsible for spending it. In addition, it has been claimed that the OAC has been unable to satisfy the demands of its clients, especially the largest ones, and that the arts groups themselves often circumvent the arm's length relationship by presenting their special demands directly to the government. It is argued that the peer system of adjudication has weaknesses - there are difficulties in maintaining consistently high standards of assessment, and in attempting to please everyone, it often satisfies no one.

9.8 Supporters of the principle of arm's length relationship argue that peer assessment is the best defence against "official culture", and the fairest way for government to support the arts. They point out that having an arts council protects politicians from both public criticism and special pleading, and that an arts council is the best judge of artistic merit, and is better informed about the specific needs of the arts community than are either politicians or civil servants.

9.9 The Committee is convinced that the principle of arm's length funding offers the best means so far devised for government support of the arts. The principle remains a proven virtue as the examples of the Arts Council of Great Britain, the National Endowment for the Arts (USA), the Canada Council, as well as the Ontario Arts Council, demonstrate. However, people who are opposed to the arm's length principle, as well as those who defend it, should recognize that the "arm" is still attached to the "body". In the case of the Ontario Arts Council, the government appoints the chairman and all the members, and it decides the Council's annual budget. (The Arts Council's current budget of $17 million is only 25 percent of the Ministry of Citizenship and Culture's Arts Support Program expenditures.) Moreover, the government makes all arts and culture capital expenditures directly. Thus the government still controls the greater proportion of the total provincial arts expenditures.

9.10 For the arm's length principle to work, the OAC must have the support and confidence of all parties concerned with the funding process. The government must have confidence in its appointees to the Council. The Ministry must believe that the agency is acting responsibly and in accord with overall ministerial policy. The Council members must trust the judgement and advice of its staff officers, who themselves must receive the support and trust of the arts community.

The Erosion of Confidence

9.11 The Committee believes that the arm's length principle is in question because there has been an erosion of confidence in the ability of the Arts Council to carry out its responsibilities. This erosion of confidence has had a number of causes. One has been the tendency on the part of the government to retain responsibility of direct funding for the arts in a number of programs. In 1977, for example, rather than give "extra money" to the OAC, the Ministry assumed core funding responsibilities for community art galleries, service organizations and some art schools previously funded by the OAC. In 1980, 1981 and 1982, the Wintario Challenge Fund was, in part, a device to offset the funding problems faced by the large organizations. (See chapter 10, "The Lotteries")

9.12 Another cause has been public disagreement between members of the government and the OAC regarding granting decisions. While it is inevitable that from time to time the Council will make grants with which government members disagree, if the Council seems to respond to political pressure, then its credibility as an arm's length agency is jeopardized.

9.13 The size and success of some of the Council's major clients has led to the suggestion that they have outgrown or outpaced the OAC. Some officers, it is said, lack the professional skills and stature necessary to gain the confidence of the larger organizations, that the Council members are often neither as respected nor as influential as the board members of these larger organizations, and that the OAC seems "small time", while its major clients are very much "big time".

9.14 Some clients of the OAC state that the agency has failed to anticipate adequately the long-term effects of overall funding trends of the 1970s. While the economic situation was changing, the OAC resisted change. They feel that the OAC has too few advocates within the government and that this is reflected in the fact that the OAC allocations have not kept up with inflation.

9.15 On the other hand, in early 1983, the then Minister of Citizenship and Culture, the Honourable Bruce McCaffrey, made several speeches which seemed to suggest that the growth of the arts had been encouraged beyond provincial means. The OAC, by implication, was to blame. At the same time there were rumours that senior members of the Ministry staff were questioning the need for arm's length funding. Doubts and uncertainty increased in the arts community. The appointment of this Committee added fuel to these fears.

9.16 Mutual respect between the Ministry and the OAC has deteriorated. Correspondence between the two parties suggest that, despite a changed economic climate, the OAC planned to continue its funding policy of "responding to need." An August 31, 1982 letter from the executive director of the OAC to the Minister, outlined some of the financial pressures on the agency, and went on to state: "It is difficult to imagine how the OAC can respond to these pressures without additional resources."

9.17 In November 1982, the Ministry intimated to the OAC that there would be a possible 15 percent cut in its budget for the next year. The Council responded by sounding out the reaction of its clients to this possibility. The agency and then its clients communicated to the Ministry and other members of the legislature their strong opposition to the proposed cuts. As a result of this pressure, it appeared, there was no cut, and, in fact, the 1983 OAC allocation actually increased by 4.3 percent. But the relationship between the OAC and the Ministry was strained in the process. We have not seen any indication of how, or even if, the OAC itself plans to narrow the gap between "pressures" from its clients, and "resources" from the Ministry.

9.18 The Committee believes that these observations, as well as the conclusions reached earlier in this report, point out two fundamental problems: first, provincial support has failed to keep pace with inflation and the rising costs of the arts; second, the Ontario Arts Council has been unwilling or unable to make those difficult but necessary decisions, for which it was established.

THE ROLE OF THE COUNCIL

> To give away money is an easy matter, and in any man's power. But to decide to whom to give it and how large and when, and for what purpose and how, is neither in every man's power - nor an easy matter.
>
> - Aristotle

9.19 The Ontario Arts Council consists of twelve members appointed by the Lieutenant Governor in Council, and is supported by a full-time staff of forty-five headed by the executive director. Administration costs are twelve percent of the Council's budget. There are ten operational offices:

(i) Arts/Education,
(ii) Community Arts Development,
(iii) Dance,
(iv) Film/Photography/Video,

(v) Franco-Ontarian,
(vi) Literature,
(vii) Music,
(viii) Theatre,
(ix) Touring,
(x) Visual Arts.

All, with the exception of the Touring Office, award grants to both individuals and organizations.

9.20 Each discipline office receives applications for grants, which are assessed by various types of juries, depending on the discipline and the particular grant. Jury members are drawn from the ranks of the arts community. Their recommendations, along with the officer's own analysis, are submitted to the Council. It is this body which determines whether the recommendation for a grant should be rejected, accepted or modified, and what conditions, if any, ought to accompany the grant.

9.21 Members of the Council are appointed for a three-year term which may be renewed; they are unpaid. The Council appoints the executive director. The full Council has four three-day meetings, and one half-day policy meeting each year.

9.22 It is our view that one half day a year is insufficient for establishing and monitoring policy, which we see as the Council's prime responsibility.

9.23 A seven-person executive committee meets eight times a year. This committee is empowered to approve grants up to $10,000; the full Council must approve all grants that exceed this amount. The Council must make grants that cover the full spectrum of arts activity in the province, from holography to classical theatre. The size of a grant ranges from a couple of hundred dollars for an experimental video artist to nearly half a million dollars towards the operations of the Toronto Symphony; in between these two are a host of grants of various sizes, often with different conditions attached, to organizations and individuals across the province.

9.24 The Council's decisions can only be as good as the information it receives from officers and juries, for the sheer number of applications the Council must consider means that members must rely heavily on the recommendations and advice they receive from the officers. The Council remains, in principle, the supreme decision-making body for funding, the consistent judgement of which should be respected by all grant applicants (including those who are rejected), by the OAC staff and juries, by politicians, the civil service, and the public.

9.25 There have been suggestions that the Legislature, or the Lieutenant Governor in Council, should appoint the executive director of the OAC. We oppose this idea and consider it would be an unnecessary interference in the arm's length relationship between the agency and the government. (It does not happen in the case of any other agency with the exception of TVOntario.) We believe that it is one of the important roles of the Council to choose this all-important officer, who reports to the government appointed Council.

9.26 Membership on the Council should be seen as the highest level of service to the arts in the province. Members of the Council should have strong judgement skills and expertise in the arts, in finance, or both. It would be useful if a Council member had some previous public service experience. Being a Council member demands energy, time, talent and commitment and a level of professionalism. All candidates for this appointment should be made fully aware of these demands before accepting the position. We feel the Council needs an infusion of new talent, perhaps even one or two experts in individual fields of artistic activity and that Council members should be offered an honorarium.

9.27

RECOMMENDATION

The Minister should amend the enabling legislation which established the Ontario Arts Council so that:

(i) the size of the Council is increased from 12 to 15 members;

(ii) members can be paid an appropriate per diem for their services;

(iii) membership, excluding the chairman, is limited to two consecutive terms of three years duration;

(iv) the chairman can serve a maximum of nine consecutive years on Council, as either member or chairman.

9.28 All appointments of Council members should be made after consultation with the chairman of the board, and should take into consideration the specific current needs of the Council.

9.29 The Council must establish granting criteria and make the appropriate funding decisions, based on such factors as historical precedent, an organization's size, its economic impact, its regional, provincial, national or international importance, its support for new Canadian material, its educational function, and above all, its artistic merit and its importance within the particular discipline. In the case of grants to individual artists, the important factor is artistic merit. In the course of its twenty-one year history the Council has stressed one or other criterion and varied its apportionment to its various offices, depending on the needs of an arts discipline, the persuasiveness of a particular arts officer, and the funds available to the Council for distribution.

9.30 Within the context of a provincial arts policy, the Council should continue to decide, year by year, where the particular funding emphasis should be placed. It is up to the Council to take into consideration the various factors listed above, and to make arts funding decisions, however difficult they may be. The Committee is opposed to the principle of the Ministry earmarking funds for any Ontario Arts Council operations, whether for educational activities, grants to individual artists, or for specific major performing arts organizations.

FUNDING THE MAJOR PERFORMING ARTS ORGANIZATIONS

Lately I've been feeling very much like a drowning man who's yelling for help and there's someone on the bridge with two lifesavers. One is white, the other is beige. He says to

> pick, "Which one do you want, which one do you want, which one do you want?" And I guess there comes a certain point where you just want one of those damn things, whichever one comes first.
>
> - John Hirsch, Artistic Director, Stratford Festival, speaking at the Committee's Toronto symposium, November, 1983.

9.31 At the time it was established, the Arts Council inherited the government's existing funding commitments to the major performing arts organizations in the province - the National Ballet Company the Canadian Opera Company, the Toronto Symphony, and the Stratford Festival; the Shaw Festival subsequently grew to be a major client of the Council. (Toronto Arts Productions, formerly the St. Lawrence Centre Theatre Company, now CentreStage, has sometimes been considered in this category.) These organizations have all developed artistically and grown substantially over the years to become the showpieces of the performing arts of the province and of the nation. Inevitably, their financial requirements have grown as well, and the Arts Council has been faced repeatedly with the problem of providing an adequate share of funding for these major organizations, while at the same time trying to fulfill its mandate, reinforced by the 1973 cultural guidelines, to support a broad range of arts organizations and artists across the province.

9.32 In 1969, the Toronto Symphony approached the government of Ontario directly for assistance with its growing deficit. The Symphony's plight was shared by the National Ballet of Canada, the Canadian Opera Company, the Stratford Festival, and the St. Lawrence Centre Theatre Company At the end of the 1969-70 fiscal year, the government increased the overall OAC allocation by $1 million. This enabled the agency to provide all five with increased operating grants, on the understanding that future increases would not exceed 15 percent. (It was hoped that the Canada Council would provide funds to reduce further the five organizations' deficits.)

9.33 During the period 1975-1982, the current total dollar support from the OAC for these organizations increased by 43 percent. However, when those dollars are adjusted for inflation, this tax-based support through the OAC actually decreased by 30 percent, not taking into account the one-time-only Wintario Challenge Fund (see chapter 10, "The Lotteries") and the occasional special purpose marketing grant, all made directly by the Ministry.

9.34 These programs offered temporary assistance to organizations, but they obscured the fundamental problem which is that, at their current scale of operations, the major performing arts organizations, and many medium and smaller organizations in this province are underfunded by the OAC. This problem has again reached crisis proportions.

9.35 In November 1982, the chairman of the OAC received a letter from the six largest and most prestigious arts organizations in the province, the Canadian Opera Company, the National Ballet of Canada, the Shaw Festival, the Stratford Festival, Toronto Arts Productions, and the Toronto Symphony. The letter suggested that the OAC had failed to provide them with adequate assistance.

> The above organizations request an immediate supplement to the operational base of the Ontario Arts Council in the amount of $3.1 million for the purpose of restoring grants to levels which are commensurate with our needs, which permit orderly development and more deliberate planning, which recognize our success in raising support in the private sector, and which are closer to the comparable levels provided prior to 1974.

9.36 The joint submission included statistics indicating that the proportion of funds which these groups received from the OAC had fallen considerably. In 1982, their combined budgets amounted to $36.7 million; the $2.3 million in OAC grants they received that year represented only 6.2 percent of this combined total revenue. In contrast, in 1975, these organizations had received 9.7 percent of their budgets from the OAC. Further statistics documented the considerable economic impact of these organizations, and their efficiency when compared to other similar organizations in other countries.

9.37 As their letter noted:

> We have not addressed in this report the artistic excellence which these organizations represent. Clearly they are the flagships of this province and of this country. Their continued support by the private and corporate sectors, as well as by governments, is an indication of their standards of excellence and of their contribution to the well-being of our community.

9.38 Although addressed to the chairman of the OAC, the letter was ambiguous as to whether the "Big Six" were really hoping to receive their additional funds from the OAC, or directly from the Government of Ontario.

9.39 Dutifully keeping the Ministry informed, the OAC passed the "Big Six" letter of November 1982 on to the Ministry "without comment" or assessment. By doing so, we believe the OAC weakened its independence from the Ministry by appearing to hand over the problem instead of dealing with it itself. It wasn't until August 1983 that the "Big Six" received a direct, written response from the OAC. The response took the form of a "Policy Statement Concerning Major Institutions"

9.40 It outlined criteria for the designation of a "major" institution. These criteria defined a major arts institution as one:

> ...with sufficient experience, expertise, and scale to:
> (a) perform consistently at an international level of excellence;
> (b) attract wide audiences of international composition;
> (c) provide within its particular arts discipline a standard of leadership for the province and the country.

9 41 According to the statement, only the Canadian Opera Company, the National Ballet, the Stratford Festival, the Shaw Festival and the Toronto Symphony met these criteria. By implication, Toronto Arts Productions (now called CentreStage) did not qualify.

9.42 Assuming there would not be a reduction in the total funds available to the OAC for grants, the agency promised to treat the major organizations in a special way by providing:

(a) each of the major institutions, an annual operating grant at least at the level of the previous year;

(b) the major institutions collectively, an increase in annual funding at least equivalent in percentage terms;

(c) directly to the major institutions, any special additional funds provided specifically for that purpose by the Ministry of Citizenship and Culture;

(d) representation on behalf of the major institutions of their special place and needs to the Ministry of Citizenship and Culture and the Ontario Government.

9.43 The OAC also promised to increase communications with the major institutions and to undertake an "advocacy role" on their behalf to "ensure proper public recognition of their special status, achievements and contribution to Canadian life."

9.44 At a meeting with the Committee in October 1983, representatives of the Toronto Symphony indicated that they did not regard the "Policy Statement Concerning Major Institutions" as a strong commitment on the part of the OAC. They viewed the statement as a compromise which did not address the central problem facing the OAC - the gulf between "pressures" and "resources". (The other major organizations have indicated that they, too, are dissatisfied with the solution offered by the OAC.) We concur with the Toronto Symphony's assessment of the policy. We feel the policy is inadequate, in that, as a compromise, it satisfies nobody and avoids the hard decisions that the Council itself must make.

9.45 At this meeting with representatives from the Symphony and its board, after hearing about the orchestra's current financial situation and its goals of the orchestra, we were told that it was the unanimous decision of the policy planning group of the Toronto Symphony that they "would prefer direct funding" for the orchestra rather than arm's length funding from the Ontario Arts Council. The orchestra's representatives explained that they found the Ministry of Citizenship and Culture "a comfortable organization for a big organization [like the Symphony] to deal with", whereas, in dealing with the OAC, "the Toronto Symphony was just one of a whole lot of organizations instead of one of a few."

9.46 The removal of even one major performing arts organization from the OAC would, in our opinion, have a harmful effect on the overall arts ecology of the province. Other organizations would conclude that they, too, would receive more money by being directly funded, and the OAC would be left with severely lowered prestige and credibility at the very time these qualities need strengthening. The whole structure for arts support, of which the province should be proud, might collapse.

9.47 If a few performing arts organizations, such as the Toronto Symphony were to become directly funded, any short-term benefits to them could rapidly disappear. The Ministry could be forced to institute formula funding, as in the case of community art galleries, or it would have to assess the performing arts groups against the other large arts and culture agencies, such as the Art Gallery of Ontario, the Royal Ontario Museum, and TVOntario. Instead of being major clients of the OAC, these performing arts organizations would be small, directly funded clients of the Ministry.

9.48 The matter is too important, and the potential damage too severe for the current situation to continue without action or resolution. A satisfactory solution must be found or we will be faced with a decline in the standards and programs offered by these important institutions. What we have taken decades to build could slip away. Our major arts organizations are already hiring fewer people, and producing fewer new works. Those that they do produce have smaller casts.

9.49 The Stratford Festival intends to raise the prices of its most expensive tickets, cut back on the number of new productions and trim the size of its company. This is not without a risk: if ticket sales sharply decline, it could mean an overall decrease in revenue, a decline in quality of the "product" offered, a decline in the overall standard and appeal of the Festival itself and a decrease in the number of visitors attracted to the Festival.

9.50 In the late summer of 1983, the National Ballet suggested to us that if it must continue to reduce expenditures, it has two choices. The company could either reduce its size through lay-offs, or shorten its work year. Either way the company could lose dancers and support staff to companies outside the province or the country. As the administrative director of the National Ballet explained:

> Canada invests significantly in the training and development of its dancers and the artists train intensively for six to eight years before beginning their all too short professional careers. All this investment would be quickly lost.

9.51 So far, no dancers have been laid off, but the company has announced that it will shorten its work year by trimming touring time outside the province and it has reduced the size of its orchestra. As with the Stratford Festival, the National Ballet's actions could have a negative effect on box-office and even on the attractiveness of the Company to the corporate sponsor. This belt-tightening comes at the very time in its development when the National Ballet needs to expand its repertoire and spend money on attracting new audiences.

9.52 The Committee is convinced that the problems of providing funding for the major performing arts organizations must be solved within the present structure of arts granting in the province. Thus, direct ministerial grants to individual organizations, whether tax- or lottery-based, are not the answer, either in the short or the long term. Instead, funds should come from the Ontario Arts Council, and the Council must be put in a position to deal with these problems.

FUNDING THE MEDIUM- AND SMALL-SCALE ORGANIZATIONS

9.53 We have given so much attention to the "Big Five" in part because of their important and historic relationship with the Ontario Arts Council, in part because their funding problems are on a larger scale than those of other organizations, and in part because they have been so publicly vocal on their own behalf.

9.54 However we are very conscious of the fact that there are in this province medium- and small-scale organizations whose deficits may not be as large and whose public profile is not so visible but who have been equally affected by declining provincial support. It is often from these smaller scale enterprises that much of the original work, the artistic experimentation, and the training and development of all sorts of artists takes place. It is not uncommon for a director to work one season for the Toronto Free Theatre and the next year to be a guest director or assistant at Shaw or Stratford. Actors, writers, singers, musicians, dancers technicians are able to do one kind of work in the so-called "alternative" arts organizations and another quite different but related work with one of the major companies.

9.55 The five major performing arts groups do not exist in isolation from one another, or from the dozens of smaller companies from which they draw their talent and their energy. The importance of this relationship is one of the reasons we are so strongly opposed to the removal of the "Big Five" from the Ontario Arts Council, which is the only provincial body able to compare and assess the accomplishments of all the groups which contribute to the arts in this province. Nor do we feel that the funding problems facing the medium and small companies are any less debilitating than those which face the larger organizations. It is for this reason that we make the following recommendations, which, if implemented, will, we hope, help to solve the funding difficulties of all provincial arts organizations of merit, regardless of their size or location within the province.

9.56 RECOMMENDATION

In order to resolve the uncertainty regarding the role of the Ontario Arts Council and to re-establish the province's share in the

support of its arts organizations the following steps should be taken.

1. The government should confirm that the Ontario Arts Council is the principal arts granting agency of the province. The government should also announce a new arts policy within which the Council can give adequate financial support to the major organizations as well as to the arts community generally.

2. The Arts Council should undertake a two-year internal restructuring of its priorities and should establish its own new policies for providing arts funding in the province in the coming decade, recognizing the budget limitations with which it will be faced.

3. In order to avoid further damage to the major performing arts organizations, and hardship to many other Arts Council clients during this two-year period, the government should make a special, two-year, lottery-based supplement to its regular, tax-based allocations to the Council.

    i) In the 1984-85 fiscal year, assuming a reasonable tax-based allocation will be 5 percent greater than the previous year's allocation of $17 million, the

Arts Council should be given a supplement from lottery sources amounting to 20 percent of its tax-based allocation. This would amount to approximately $3.57 million.

ii) In the 1985-86 fiscal year, assuming the tax-based allocation to the Arts Council would increase again by 5 percent over the previous year, the supplement from lottery sources should be 10 percent of the tax based allocation. This would amount to approximately $1.87 million.

9.57 It should be pointed out that since our recommendation provides that the supplements should be given for two years only (after which they could be reviewed), and since it assumes reasonable increases in tax-based allocations during that period, the supplements should not necessarily create a permanently expanded Ontario Arts Council base, nor a dependence on lottery revenue. It should also be emphasized that the province's tax-based support for the arts, when adjusted for inflation, has declined since the coming of the lotteries. (See chapter 8, "Funding the Arts: the Province in Partnership".)

THE COUNCIL AND ITS CLIENTS

9.58 The Arts Council at present supports about 1,250 arts organizations, varying greatly in size scope and accomplishment. As we have emphasized, it is the Council's responsibility to establish its criteria and to make grants according to these criteria. Among these, artistic merit must always be predominant, but, in our view, the OAC should give increased weight to criteria other than the purely artistic. With this in mind, we are recommending in chapter 11, "Private Support for the Arts", that the Council be encouraged to include on its staff a corporate liaison officer who could assess each applicant organization's fund-raising ability, and give advice to organizations on various ways to increase private sector supports.

9.59 Likewise, the Council should be encouraged to give greater consideration to the financial management of its applicant organizations, and to be able to offer financial advice to many of the smaller organizations. The OAC is in an ideal position to provide this service, but at present officers, staff and members of the Council are not in a position, nor do they have sufficient time, to undertake anything other than the most rudimentary financial assessment of the many organizations the Council funds annually. The OAC should be in a position to monitor whether the grants it awards are well spent and for the purpose originally intended and that any conditions attached to the grant had been met. We agree with Bruce Elder, filmmaker and film theorist, who, in a brief to this Committee, wrote:

> I would recommend that no one be eligible [for an OAC grant] who has been awarded a previous grant until s/he has satisfied the officer responsible for his/her dis-

cipline that moneys awarded were fully spent on the project for which they were awarded.

9.60 RECOMMENDATION

The Ontario Arts Council should include a full-time financial officer on its staff.

9.61 Some of the duties of the full-time financial officer could be:

(i) Assisting all officers of the OAC and the Council members themselves in their assessment of financial data presented by grant applicants.

(ii) Undertaking a liaison role with boards and administrative directors of arts organizations as to all financial matters, including monitoring spending of grants.

(iii) Giving financial and accounting advice to smaller organizations and boards.

(iv) Undertaking workshops and training sessions in the financial management of arts organizations.

9.62 PERFORMING ARTS BOARDS

One of the principal functions of boards of not-for-profit performing arts organizations is to ensure fiscal responsibility. Budgets must be drawn up and approved, based on realistic - even pessimistic - estimates of box office returns and other earned revenue. Expenditures should be made conservatively and economy, rather than extravagance, rewarded. The period of excessively lavish production values may well be over, for the next several years at least, while arts companies learn the virtue of working within their means.

9.63 Neither the proposed Arts Council funding review nor the presence of a financial officer on the Council staff can substitute for sound financial planning and management by each OAC client. Elected board members, especially those with management experience should apply the same tough-mindedness to their volunteer positions as they do to their other endeavours.

9.64 We are aware that the recent Priestley study on Britain's Royal Opera House (Covent Garden) and the Royal Shakespeare Company reported that the rising deficits of these two "national" companies could not be blamed on their mismanagement. Rather than recommend a similar expensive and time consuming report on our arts companies, large or small, we would simply urge that, in response to continuing public spending constraints, arts administrators and board members alike reasseses their own responsibilities, and through businesslike planning techniques, make the best possible use of all revenue-subsidies, box-office and earned income.

INDIVIDUAL ARTISTS

What we are able to pay our actors, our designers and our directors - in comparison, for instance, to what we pay for newspaper advertising - is insulting and heartbreaking when you put it into the context of what they give to us.

- Tarragon Theatre, in a
brief to this Committee

9.65 We believe that one of the responsibilities of the Ontario Arts Council is to ensure the appropriate funding and fostering of the individual artists. The OAC made its first grants to individual artists in 1970, with grants to writers and filmmakers. In the years following, grants to individuals in other disciplines were introduced. The OAC gives support to the individual in two ways: first, through direct grants to individual artists, and second, through subsidy to arts organizations, which in turn should pay the artist. However, the OAC has never insisted that all organizations which receive grants should pay individual artists for their work. For example, the Council's support for a periodical is not conditional on that periodical having demonstrated that it pays its contributors realistic fees, or for that matter, any fees at all. There are examples in other disciplines such as small theatre companies who don't pay actors or technicians. The OAC, as a general rule, ought to support only those organizations which themselves support the artists.

9.66 Each year, schools, colleges and universities produce more and more ambitious graduates trained and qualified for careers in the arts. At the same time, arts organizations are employing fewer people in response to rising costs and diminished provincial support. In addition, the market potential, especially for lesser known visual artists, has diminished. Here again, there is increased competition for the available dollar.

9.67 For all underemployed and aspiring artists, the necessary part-time job is increasingly scarce. As a consequence the Ontario Arts Council grant is now more than ever valued to "buy time to create".

9.68 In the course of reassessing its priorities, the Council should consider providing support to the individual visual or video artists and photographers through the purchase of a work of art. These works could then form the nucleus of a provincial art bank or be donated by the OAC to community art galleries across the province, thereby providing much-needed exposure to the grant recipient.

FUTURE PLANNING

9.69 Earlier in this chapter, we have recommended that the Ontario Arts Council undertake a two-year restructuring of its priorities and establish its own new policies for providing arts funding in the province in the coming decade, recognizing the budget limitations with which it will be faced.

9.70 The OAC is responsible not only for its established clients. it must also remain flexible enough so that it can support new ventures. But at the same time, the OAC has a responsibility to ensure that its present clients are not maintained merely at a subsistance level, their operations trimmed to such an extent that they lose the possibility of growth and development. It is therefore important that the OAC use these next two years to conduct a study of its own clients to determine how it can be in the best position to meet the artistic and economic challenges of this decade. In light of the changed economic and funding situation and the overall arts policy and goals of the government, the OAC should look at its own funding pressures, at revenue available from all sources and at the total revenue resources available to its clients.

9.71 Great Britain has recently undergone a series of reviews of its arts and culture funding, following which the Arts Council of Great Britain (ACGB) is reassessing its own funding responsibilities. It has asked each of its clients the following questions:

1. How would your organization respond, both artistically and structurally, to a substantial real-terms increase (say, twenty-five percent) in your total level of public funding?
2. What changes would your organization be forced to make in the event of a substantial real-terms reduction (again, say twenty-five percent) in total public funding?

9.72 Luke Rittner, secretary general of the ACGB told us that the answers to these two questions, plus an assessment of the artistic importance and achievement of the organization, along with its ability to generate income from all sources, will determine future ACGB funding. Arts organizations will be given a period of two years in which to make financial adjustments.

9.73 We hope that a similar review we have proposed for the Ontario Arts Council will provide a long term resolution of the funding problems of both the Council itself and its clients.

CONCLUSION

9.74 It is the role of the government to appoint the best possible people to the Ontario Arts Council and to provide them with the province's policy guidelines which apply to all government arts and culture agencies and to the Ministry programs. The Ministry should provide the OAC with sufficient funds to carry out government policy. It is then up to the OAC to implement these policy guidelines in the best possible way for the overall health and well-being of the arts in the province.

10. THE LOTTERIES

There's no doubt that the $860 million in net profits/ proceeds generated from lottery revenues over our eight-year history has made an indelible imprint on Ontario's economic framework.

- J Gilbert Bowness,
Chairman of the Board,
Ontario Lottery
Corporation, Annual
Report, 1982-83.

10.1 With the coming of the lotteries into Ontario in 1975, the province acquired a new source of revenue and the arts a new funding partner. Nine years have since passed, and we feel it is time to ask, or perhaps re-ask, several fundamental questions about the role of the lotteries in future arts funding:

> Should lottery revenue continue to be used for the arts? If yes, how can the arts' share of the profits be protected, even increased, in an increasingly competitive lottery market?

- If one accepts that the arts should continue to receive lottery revenue, should that money be distributed directly by the Ministry, as is now the case, or by the Ontario Arts Council, or by a combination of the two?

- Regardless of who distributes lottery profits, what programs should be supported in the future?

THE LOTTERIES AND THEIR USES

10.2 Montreal Mayor Jean Drapeau created the first Canadian lottery in 1968 to help defray the costs of staging Expo '67. Since then, both federal and provincial governments have used lotteries as a form of "voluntary" tax which provide the contributors - the ticket buyers - not only the benefits of the programs funded, but the chance of personal riches.

10.3 At present there are in Ontario five lotteries, two exclusively provincial (Wintario and Lottario) and three in which all provinces have an interest. The Interprovincial Lottery Corporation is responsible for managing the three shared lotteries - the Provincial, Super Loto and Lotto 6/49. The province has directed its share of the profits of these three lotteries to health and the environment, hospital construction and the Ontario Trillium Foundation.

Wintario and Lottario

10.4 Wintario, introduced in 1975, and Lottario introduced in 1979, are of particular importance to the arts, for according to the Ontario Lottery Corporation Act, under which these two lotteries are administered:

> The net profits of the Corporation after provision for prizes and the payment of expenses of operations shall be paid into the Consolidated Revenue Fund at such times and in such manner as the Lieutenant Governor in Council may direct, to be available for the promotion and development of physical fitness, sports, recreational and cultural activities and facilities therefore. 1974 c 126 s.9

10.5 Thus, by law, the total profits of these two lotteries:

- are paid into the Consolidated Revenue Fund and are viewed by the provincial auditor as revenue.

- can be expended in the same manner as other revenue, with every project or program needing separate budgetary approval, on a year to year basis.

- are designated for the two general areas of "recreation": amateur sport and physical fitness and "culture": libraries, heritage, museums and the not-for profit arts. (Unless otherwise specified "culture", when discussing the lotteries, includes the arts.)

10.6 It is cabinet policy that one year's revenue be held back for each lottery. Therefore, if Wintario raised $44 million dollars in 1982-83, then at least $44 million should have been kept in reserve for the following year.

10.7 No fixed percentage of the total Wintario or Lottario revenue is allocated either for recreation or for culture. Where once the distribution of Wintario funds was carried out by one ministry, that of Culture and Recreation, since 1981, there have been two ministries, Citizenship and Culture and Tourism and Recreation, both vying for Wintario grant money for their respective programs.

10.8 All Wintario programs for both culture and recreation have publicly-stated goals and criteria for participation. Lottario funds are also allocated to these two ministries following their formal approval by cabinet. For Lottario however, there are no publicly available terms of reference or granting guidelines, although all its profits are dedicated by law to the same general areas as are Wintario's. In practice Lottario is generally used to fund large projects usually facilities - with a broad regional impact.

Spending Wintario and Lottario Profits

10.9 From their inception until March 31, 1983, the combined profits from both Wintario and Lottario were $670 million - $447 million generated by Wintario, and $223 million by Lottario. Including administration costs of $19 million, Wintario had spent or committed the entire amount of $447 million, leaving no surplus. Lottario on the other hand, had spent or committed only $58 million, leaving it with a surplus of about $155 million. Thus a total of $502 million had been spent out of these two lotteries' profits, by the end of the 1982-83 fiscal year.

10.10 When we examine these expenditures separately, by categories (recreation, culture, the arts and other), it is evident that the arts received far less than recreation, and somewhat less than culture.

10.11 Wintario and Lottario Capital and Program Support for Recreation, Culture, the Arts and Other, from Their Inception to March 31, 1983 (In Current Dollars)

	Wintario		Lottario		Combined	
	$(millions)	%	$(millions)	%	$(millions)	%
Recreation(1)	253.7	62	4.1	7	257.8	55
Culture(2)	66.7	16	26.3	45	93.0	20
Arts(3)	70.4	17	7.4	13	77.8	17
Other(4)	-	--	20.5	35	20.5	4
Administration	19.2	5	---	--	19.2	4
Total	410.0	100	58.3	100	468.3	100
Reserve(5)	36.8					

(1) Amateur sport and physical fitness

(2) Heritage, libraries, museums, citizenship, BRIC, TVOntario, Ontario Science Centre, Sudbury Science Centre, Royal Ontario Museum, Jewish Community Centre

(3) All capital and support programs of Wintario, plus the Elgin/Wintergarden, Roy Thomson Hall, International Music Festival and Toronto Symphony tour, from Lottario.

(4) Ottawa Capital Congress Centre and Metropolitan Toronto Convention Centre

(5) Required to meet existing commitments, and 1983-84 administration

Source: Grants Management Branch, Ministry of Citizenship and Culture, January 1984

10.12 As can be seen, recreational expenditures from Wintario and Lottario amounted to $257.8 million, or 55 percent of the total, with almost all of it coming from Wintario. Culture, on the other hand, received $93 million, or 20 percent of both lottery expenditures up to the end of March 1983, with about two-thirds coming out of Wintario. Of total Wintario and Lottario expenditures, the amount going for arts capital and programming came to $77.8 million, or about 17 percent of the total, of which Lottario contributed only $7.4 million. The thirty-five percent of all Lottario expenditures, $20.5 million, which went to pay for two convention centres, one in Toronto and one in Ottawa, appears to us to stretch the definition of recreation, culture or the arts.

Principles of Wintario Granting

10.13 The manner in which lottery money is allocated by the government to the two ministries, MCC and MTR, very closely resembles the way tax-based money is allocated. In the early days of Wintario, once the money was received it was intended that it be spent in response to community initiatives, following these six principles, which first appeared in 1976 in a manual for field officers:

10.14 "The Dedication Principle"

> Wintario funds are limited to the support of physical fitness, sports, recreation and cultural activities and facilities in Ontario.

Although early Wintario arts programs were intended largely for non-professional groups, over the years more and more Wintario grants in the arts have gone to professional organizations, for reasons which we will discuss below.

10.15 "The Share Principle"

> Wintario projects are intended to respond to community support initiatives, as evidenced by locally raised private contributions of monies, efforts and other resources.

Wintario funds were therefore intended to supplement expenditures by other political jurisdictions (especially municipalities), private benefactors, and the non-profit recipients themselves. As a result, lottery funding was not intended to exceed fifty percent of the total amount of either capital or non capital projects. Wintario grants, then, were "matching" grants, generating more revenue for the arts than an examination of Wintario figures alone would indicate.

10.16 "The Non-Substitution of Tax Principle"

> Wintario funds are intended to enhance our capacity to promote and encourage cultural and recreational objectives, and are not intended to replace or relieve the responsibility of on-going government programs in the field.

It is clear to us that despite these good intentions, the introduction of Wintario funding has had an impact on tax-based arts support. As tables 1 and 2 in our chapter 8 "Funding the Arts. the Province in Partnership" show, arts subsidy from non-lottery dollars decreased, in constant dollars, in the years 1975 to 1984. Especially during the years 1975 to 1981, when all lottery programs funded by

Wintario and Lottario were part of the same ministry, it looked as if the arts were being very generously supported, since lottery contributions appeared as part of the total government allocation to MCR. Distinctions between the two funding sources - taxes and lotteries - became blurred, even though they were used for different purposes, and administered in different ways.

10.17 "The Non-Dependency Principle"

> Projects funded by Wintario must demonstrate the existence of support for any on-going costs, from sources other than Wintario."

In the rush to receive and dispense lottery revenue, especially for capital projects, funding partners often made unrealistic assessments of just how much money would be needed to operate and program new or expanded facilities, and just where that money would come from. It is true that the ensuing "dependency" was not on Wintario or Lottario dollars it was on tax-based dollars, needed for on-going operations for which lottery money was not available.

10.18 "The Not for Profit Principle," and "The Access Principle". These stated that applications had to come only from the non-commercial sector, and that they had to represent organizations which were open to the public

10.19 The Reliability of Lottery Revenue

These six Wintario funding principles were established by the government in part because lotteries were regarded as an unreliable source of revenue. Today, for better or worse, lotteries seem to be an accepted part of life in this province, with 61 percent of the adult population of Ontario in 1982-83 buying a lottery ticket every two months. It has been estimated that there is an upper limit of about $160 million a year which residents of the province are either willing or able to chance in all lotteries. However, following the recent Lotto 6/49 bonanza, this amount now appears capable of increase as the stakes go higher.

10.20 Ontario has fewer provincial lotteries than either Quebec, which has five, or the Atlantic provinces, which have three. If the province continues to find itself in a restricted economic position, there will be great pressure for the government to look for alternative sources of revenue, not just to support the "extras" like art galleries, but for services long thought of as "essential". This has already happened in the case of health and hospital construction, and might conceivably happen for education as well.

10.21 Each new lottery potentially decreases the profits of the others. It has recently been stated by Ontario treasury officials that Wintario, which is already losing popularity, could be forced out of business entirely if the federal government begins its proposed sports lottery. It is estimated that even without this added competition Wintario will return between $35 million and $45 million annually to the province over the next few years - considerably less than the high of $76 million in 1976-77. Annual Lottario profits are running at about twice those of Wintario. At the time of writing, it is estimated that by the end of the 1983-84 fiscal year, Lottario will have an uncommitted surplus of about $200 million.

10.22 The following is a list of projected Lottario expenditures administered by the Ministry of Citizenship and Culture, for the 1983-84 fiscal year:

Estimated MCC Lottario Expenditures, 1983 84

	Project	Category	$(millions)
1.	Ottawa and Toronto convention centres	Other	28.0
2.	Sudbury Science Centre	Culture	4.7
3.	ROM exhibits and gallery development	Culture	2.0
4.	TVOntario network expansion and capital renewal	Culture	1.6
5.	BRIC	Culture	1.3
6.	Library Development Fund	Culture	1.0
7.	Stratford theatre development	Arts	1.0
8.	Black Creek Pioneer Village	Culture	.8
9.	Jewish Community Services building	Culture	.5
10.	Ontario Science Centre exhibits	Culture	.5
11.	Toronto International Music Festival	Arts	.4
	Total:		41.8

Source: Grants Management Branch, Ministry of Citizenship and Culture, January 1984

10.23 Of the total capital and non-capital expenditures from Lottario in 1983-84 of $41.8 million, it is estimated that the arts will receive $1.4 million, or only 3 percent. Of that, only $400,000 will be used for arts programming, with the other $1 million going to a capital arts project. Those projects which the Committee designates as culture are the largest recipients of Lottario dollars for grants in any category - $12.4 million, or 30 percent. Of the eight cultural grant recipients, five are Ministry agencies, which already receive most of their on-going revenue from tax based provincial funds.

10.24 The largest single Lottario grant - $28 million for two convention centres - originated with the cabinet and will bring the total Lottario grant to these facilities up to $48.5 million by March 31, 1984. There can be no doubt that where Lottario is concerned, the arts receive very little support indeed - far less than culture and well behind "other".

10.25 While we share many of the reservations others have about the morality and the consequences of using lottery proceeds for public services, we feel that governments will find this source of revenue irresistible over the next several years. If this is true, we feel that the arts, as an essential service, should not be denied this source of revenue.

10.26

RECOMMENDATION

If the Minister agrees that lottery money should provide the arts with either the same, or an enlarged, share of its provincial subsidy, the Committee suggests that the following should be done:

i) New principles governing the expenditures of lottery-based funds for the arts should be devised and announced by the Minister for both Wintario and Lottario, to ensure that programs can be planned and funds expended in the best way possible for the purposes for which they have, by law been designated.

ii) The Ministry should undertake an analysis of the relationship between lottery - and tax-based subsidies for the arts, recognising that many lottery programs, particularly capital ones, create on-going demands for provincial assistance, from one source or another, and plan accordingly.

iii) While it is the case that money can be transferred to neither the Ministry of Citizenship and Culture, nor the Ministry of Tourism and Recreation until cabinet approves the expenditure, the Minister should seek a more balanced distribution of all existing and future lottery profits between the two designated areas, recreation and culture (including the arts).

iv) If the provincial or the federal government considers introducing additional lotteries dedicated to other purposes,

the Minister should ensure that it is not done at the expense of those lotteries which support the arts.

THE DISTRIBUTION OF WINTARIO FUNDS

10.27 It is no coincidence that arts and culture moved from the jurisdiction of the education ministry to the newly created Ministry of Culture and Recreation at the same time the provincial lotteries began. Rather than simply expand or supplement allocations to existing agencies such as the Ontario Arts Council, or provincial programs such as outreach or festivals, the government set up new programs and a new granting structure within this new ministry. As a result, government's direct presence in arts subsidy has increased.

10.28 The earliest capital and non-capital arts support programs were designed essentially for the recreational side of both sports and the arts. The large field staff of the Ministry of Culture and Recreation spent so much of its time helping their various clients gain access to lottery funds that many people referred to this new provincial department as the "Ministry of Wintario". (In chapter 16, "Interministerial Responsibilities", we make recommendations for a more effective system of recreational arts subsidy from both tax- and lottery-based revenue.)

10.29 Since 1975 there have been four general types of lottery funded programs for the arts:

1. Capital Arts Projects
2. Non-Capital Arts Support Programs

3. The Wintario Challenge Fund
4. The Wintario Half-Back Programs

10.30 We will look at the way funds were distributed and at the impact of each program, in order to make recommendations on future distribution methods and future programs.

1. Capital Arts Projects

10.31 Funding arts programs is an investment in the future. It may take years, even decades, to create the right environment for excellence to grow. Progress is hard to document, and the success of any one venture cannot be guaranteed.

10.32 The benefits of capital construction, on the other hand, can be predetermined and quantified, and as Gilbert Bowness, Chairman of the Board of the Ontario Lottery Corporation., stated in his 1982-83 report:

> The Wintario capital grant program alone has stimulated $1.5 billion in construction and related activity yielding more than 12,000 jobs and some 16,000 man-years of work for architects, engineers, construction workers, manufacturers and suppliers.

10.33 From its inception until March 31, 1983, capital arts projects received $34.7 million from Wintario, and an additional $7 million from Lottario, for a total of $41.7 million; somewhat greater than the $36.1 million granted to non capital arts support programs.

10.34 We will discuss the implications of capital arts construction in detail in chapter 12, "The Development and Use of Arts Facilities". The principle recommendations in that chapter apply equally for tax- or lottery-funded projects: that in the future, the Ontario Arts Council should have a role to play in deciding whether or not a particular capital project receives provincial support, since the OAC will have to contend with many of the demands for increased programming subsidy; that greater attention should be paid to realistic feasibility studies, and that endowment funds should be an integral part of fundraising campaigns.

10.35 We feel that because of the rapid expansion of arts and culture facilities in the last decade, a far greater proportion of all lottery spending for both arts and culture should be invested in programming existing facilities than in creating new ones.

10.36

RECOMMENDATION

During the next several years, lottery investment in the arts and culture should be directed primarily toward the "promotion and development...of activities", rather than "facilities".

10.37 The Ministry is entering the 1984-85 fiscal year with outstanding capital commitments for Wintario revenue amounting to $9 million. Since Wintario and Lottario are designated for the same purposes, and since overall Wintario profits are decreasing while Lottario is projected to have a surplus of about $200 million, we feel that this outstanding capital commitment should be honoured by Lottario.

10.38

RECOMMENDATION

The Minister should request cabinet to authorize the expenditure of Lottario funds to cover all outstanding Wintario capital arts and culture capital commitments.

10.39 The province will then be in a position to restore its partnership commitment with other levels of government and the private sector without further delay.

2. Non-Capital Arts Support Programs

10.40 Wintario arts support was originally intended to complement existing programs of the Ontario Arts Council and the Ministry of Culture and Recreation. According to a 1976 directive to ministry field staff, "Wintario is not intended to duplicate or replace these existing programs."

10.41 The following list of non-capital arts support programs funded by Wintario in the fiscal year 1976-77 shows both range and imagination: portable arts equipment, travel in Ontario and elsewhere, travelling exhibitions, visiting artist programs, art acquisition by community galleries, audience development, local book development, media projects, community visual arts enrichment (to encourage community groups or provincial corporations to purchase or commission major public works of arts), readership development, conservation and restoration of public art works, and finally, something called "innovative projects". Wintario paid up to 50 percent of the program cost, with the balance assumed by artists, arts organizations, government agencies, other levels of government and the private sector. Eligibility criteria were minimal for all programs, and "Try Me" was an early Wintario grant motto.

10.42 The popularity of Wintario programs, which began with no fixed ceilings on total amounts which could be spent and only minimal criteria for applicants, provided easy access to lottery dollars, first for recreational groups, including the arts, and later for professional arts organizations, both small and large. As tax-based support for the arts was being eroded by inflation, these traditional clients of the Ontario Arts Council began turning directly to the Ministry, tailoring their requests for funds to qualify first for one lottery-based program then another.

10.43 Since the Ministry (first of Culture and Recreation and later of Citizenship and Culture) had, in effect, promised assistance to all applicants who complied with the six Wintario principles and filled in the application forms correctly, many programs became "overcommitted". To make planning and budgeting more effective, the Ministry has recently introduced funding limits for each of its Wintario programs. Criteria have become more complicated, and filling out the application forms more time-consuming. The Ministry does not have mechanisms in place by which it can evaluate Wintario applications on artistic merit.

10.43 It seems to us that the government is now faced with the problem of how to make fair judgements on who should receive the limited lottery support available. (A "first come, first served" basis seems unacceptable.) The Ministry can either set up its own juries, similar to Ontario Arts Council juries, to evaluate applications, or it can recognize that, where qualitative assessments are required they should be done at arm's length from the government by the agency incorporated to do that job, the OAC. From the Committee's point of view, the latter is the preferable alternative.

10.44 RECOMMENDATION

Where qualitative assessments should be made on Wintario arts support applications, this should be carried out by juries established by the Ontario Arts Council, rather than by the Ministry itself.

10.45 Whether or not this recommendation is acceptable to either the Minister or the Ontario Arts Council, we suggest that, regardless of the means of distribution, there should be a re-examination of each arts support program which has been tried over the last nine years. It is our opinion that the prime importance for determining a program's success should not be its "economic impact", or its "low administrative cost", as is now the case. The most important consideration should be the benefits the program brings to the arts group and its community.

10.46 RECOMMENDATION

To determine the value of various past lottery-based programs for the arts, the Ministry should set up a series of meetings with appropriate service organizations and officers from the Ontario Arts Council, with the intention of repeating, extending, or expanding the programs they feel have been the most beneficial, for an indefinite period of time.

10.47 This will eliminate the problems caused by ever-changing programs and criteria. It is our belief that if an arts support program is useful, it should continue until it is no longer needed, whether it is funded from lottery or tax sources.

10.48 An example of a valuable Wintario program now cancelled is "Assistance for Art in Public Places". Under this program the Ministry of Citizenship and Culture, using Wintario funds, provided assistance to community groups for the commissioning of major works of art intended to enhance the public environment. Where the work of art was located on privately owned land the project qualified for the program as long as the general public was given free and unimpeded access to the site. Assistance from Wintario provided up to 50 percent of the approved cost of the commission, to a maximum of $10,000.

10.49 Through this program important and valuable public works of art - "street-level" art which finds a place in people's daily lives - were installed in the province. The Derek Besant mural on the Gooderham ("Flatiron") Building in Berczy Park in Toronto, as well as Michael Snow's sculpture, Stop Flight, of Canada geese in the Eaton Centre, were commissioned with funds provided in part by Wintario. These works are available to everybody to enjoy. They enhance the environment in which they are sited. They employed an artist and also the manufacturers who assisted in constructing them. A Wintario grant given for this program assists an artist in quite a different way from an OAC grant. The artist gets paid and the province acquires something tangible which anyone can enjoy.

10.50 RECOMMENDATION

The Ministry should reinstate a revised version of its former Wintario "Assistance for Art in Public Places Program". The province should match up to $50,000 any contribution made by a municipality toward funds for a work of art by an Ontario artist to be permanently located in a public place.

3. The Wintario Challenge Fund

10.51 While capital construction of arts facilities and non-capital arts support programs involved both large and small, amateur and professional organizations throughout the province, the Wintario Challenge Fund was open only to the larger professional organizations with annual operating budgets in excess of $250,000. Started in 1980 and intended to run for three years, this program was designed "to encourage major non-profit organizations to achieve greater long term stability through the establishment of an investment fund and increased private and public support" by matching new donations on a 2 for 1 basis - two dollars from Wintario for every new dollar raised from private sources - a very generous amount from the province.

10.52 Lottery contributions had to be held for a minimum period of five years in a separate investment fund or account, while the eligible private dollars raised could be used to retire any accumulated debt, for inclusion into a separate investment fund, or toward a special project approved by the

Ministry of Citizenship and Culture or the Ontario Arts Council.

10.53 We believe that the Challenge Fund was necessary because it was already clear by 1980 that tax-based revenue, distributed by the Arts Council was proving insufficient to keep pace with growing arts activity throughout the province, with rising costs and with continuing inflation. Also, as we discussed earlier, capital projects, partly funded by the lotteries, were contributing to pressures for increased subsidy, particularly by the larger organizations. The Wintario Challenge Fund, was in many ways, a deficit reduction scheme.

10.54 There were thirty-five arts groups large enough to qualify for the Challenge program, and able to generate sufficient "new" private sector support to participate. They included theatre groups, orchestras, other performing organizations, community art galleries, an arts education institution, and a film festival. Taken together, they raised $9.25 million by the end of the fiscal year 1982-83, entitling them to receive a total of $18.5 million from Wintario. By the end of the program a total of $27.75 million should have been available to some of our most prominent arts organizations.

10.55 However, because of the unanticipated success of the program, as well as the large amount committed but not yet paid for Wintario capital projects, plus the requirement of the Ontario Lottery Corporation that at least one year's Wintario profits be held in reserve, the province has been unable to make its contributions on schedule. Final payments are promised for the beginning of the 1984-85 fiscal year.

10.56 The participants in the Wintario Challenge are owed $8 million. Had the terms of the program been adhered to, this money would have been placed in investment accounts, earning interest for the participating arts organizations. We feel the province should compensate these groups for lost interest revenue.

10.57

RECOMMENDATION

The Minister should ensure that when outstanding Wintario Challenge Fund payments are made, they include an amount equal to the interest which would have been earned had payments been made on schedule.

10.58 A major difficulty experienced by many of the largest participating groups was that provincial tax-based arts support had continued to decrease as a percentage of operating revenue during the Challenge Fund years.

10.59 Robert Johnson, of The National Ballet of Canada described the situation as follows:

> Our entitlement of Wintario funds under the Challenge Fund program amounted to $1.67 million and these funds are placed in trust and can be withdrawn in future according to the rules of the program. Unfortunately, these funds have had to be used as "collateral" to finance unavoidable ongoing deficits. By the end of our fiscal year 1983-84 we will have borrowed to finance accumulated deficits in the amount almost equal

> to our accumulated entitlement of Wintario Challenge funds.
>
> We have reason to believe that our experience in using Wintario Challenge funds to finance ongoing deficits is one which is shared by other participants in the program.

10.60 We agree that many organizations, by the time they are able to make use of the Wintario money now on deposit, will have borrowed against it to such an extent that they will be no better off after the Challenge Fund than they were before. The final "day of reckoning" will simply have been postponed. The Wintario Challenge Fund has clearly not solved the financial problems facing our largest arts organizations. This can only be done by consistent, ongoing government subsidy – from whatever revenue source.

10.61 For a number of reasons, both administrative and ideological, the Ontario Arts Council has never received lottery money for its own programs. There was the fear that taking lottery money would eventually lead to a decline in tax-based support and a diminished sense of political responsibility for the arts. And since the lotteries didn't appear to offer a secure source of revenue, it was felt they couldn't be relied on for future planning. Despite these considerations, tax-based arts support has declined in real terms during "the lottery years".

10.62 We feel that the time has come to recognize that, for a considerable period at least, lottery expenditures from both Wintario and Lottario can offer solutions to the financial problems created for many of the clients of the Ontario Arts Council, problems caused, in part, by the introduction of the lotteries themselves. Thus, we have recommended in chapter 9, "The Ontario Arts Council", that a special two-year, lottery-based supplement be added to the Arts Council's tax-based allocation.

10.63 If our recommendation for using lottery-based money in this way is not acceptable to either the government or the Ontario Arts Council, we feel we should state our reservations about re-instituting the Wintario Challenge Fund, or any similar matching grant system, in the near future.

A New Challenge Fund?

10.64 Because the Challenge program was proclaimed as a "one-time-only" event, boards and volunteers exerted a tremendous effort to increase their organizations' already sizeable contributions from the private sector. We do not feel that a second Challenge campaign could produce such dramatic results for some time. Also, many private contributors might be tempted to give only when the province promised to match their contributions, and donations would decline during the "off" years.

10.65 Because we anticipate increased competition for charitable giving in the future (discussed in chapter 11, "Private Support for the Arts") we suggest that the Ministry closely monitor private support for the arts, and introduce Challenge II only if it is required to maintain necessary levels of private contributions.

10.66 **RECOMMENDATION**

If a second Wintario Challenge Fund is needed to maintain private giving to the arts, it should not be introduced before the end of this decade.

4. The Wintario Half-Back Programs

10.67 One of the strangest manifestations of lottery support for the arts, Half-Back, involves much more than simply taking the profits from Wintario and turning them over to the arts, albeit under specific eligibility and program criteria. Half-Back allows consumers, at certain times and for certain items, to redeem their losing Wintario tickets and receive what is in effect a provincial discount in the form of a rebate on their purchase.

10.68 The official objectives of Wintario Half-Back Programs are as follows:

a) To increase public awareness and appreciation of Canadian cultural achievement.

b) To encourage new and larger audiences for Canadian cultural products (i.e., performances, books, magazines, recordings).

c) To encourage more effective marketing of Canadian cultural products and provide a focus for Canadian products at the retail level.

10.69 Half-Back was introduced for the first time in 1978. Up to the end of 1983 (including projected figures for current programs) tickets will have been redeemed for a total of $6.5 million.

10.70 Wintario ticket holders have cashed in their tickets for amounts anywhere from 50 cents to $15 to buy Canadian records, hardcover and paperback books and magazine subscriptions, to join museums and galleries, to attend arts performances in theatres, concert halls and schools and to see Canadian movies. Librarians, school principals, theatre managers and even town clerks have been the recipients of shoeboxes and shopping bags full of lottery tickets to help their institutions benefit from Half Back discounts.

10.71 One of the most successful programs, the Wintario Book Program, ran from November 1, 1982 until May 31, 1983. The public used its losing Wintario tickets for discounts of up to 50 percent of the retail cost of a Canadian-authored book, to a maximum of $15. Seven million Wintario tickets were redeemed for a total of $3.7 million. It is estimated by the administrators of the program that the public used this rebate towards the purchase of 800,000 books.

10.72 The success of the Wintario Book Program (it ended seven months before the announced date because it ran out of money) led to the introduction of "ceilings" on subsequent programs to keep a check on spending. While many of the Half-Back Programs are successful in that sales of "Canadian cultural products" seem to have increased during the limited Half-Back period, the Committee has reservations about some of the assumptions and the cost-effectiveness of many of the programs, and about some of the specific areas targeted to participate in Half-Back.

10.73 We are not convinced that encouraging a Wintario ticket holder to attend one symphony performance will turn that person into a "frequent" attender, or a subscriber. As a marketing device, the one-time nature of Half-Back makes it very expensive. If the high cost of attending, or buying a book, or subscribing to a magazine is a deterrent to more participation, we do not feel that Half-Back offers a long term solution to problems associated with decreased ongoing support for the arts, nor is it a substitute for a policy on the cultural industries, which is discussed in chapter 13.

10.74 To determine how well Half-Back meets its own objectives, the effects of various Half-Back Programs should be assessed from the point of view of the arts activities being promoted, as well as consumer benefits. There are studies showing the positive impact of the Book Program on publishers, consumers and book retailers. Further studies are planned and these should point out the strengths and weaknesses of the various programs within Half-Back.

10.75

RECOMMENDATION

Future Half-Back Programs should concentrate on repeating the successes of the past, rather than devising new and untested programs. If additional Half-Back Programs are thought to be necessary, they should be carefully assessed in advance as to their cost-effectiveness. They should be designed as a supplement to an adequate provincial arts subsidy and as a part of a larger cultural industry policy. Service organizations representing those arts and

culture fields intended to benefit from Half-Back should be consulted very early in the planning process.

10.76 It would, for instance, have been particularly important for periodical writers to have had a say in establishing criteria for selecting magazines for participation in the recent Half-Back Program for magazine subscriptions. Several of the magazines selected pay their contributors nothing, or next to nothing. All Ministry programs should be considered in terms of the impact they have on the artist.

11. PRIVATE SUPPORT FOR THE ARTS

Summary of Existing Private Support

11.1 We are convinced of the importance of private contributions to the arts which, apart from increasing available arts revenue, broaden and deepen a community's interest in the arts and reflect the fact that the arts in this province are a shared responsibility. All the evidence we have received has persuaded us that most arts organizations agree on the need to diversify their sources of funding, and have gone, with varying degrees of success, to individuals, corporations and foundations for support. Over the last half dozen years, these efforts have been accelerated, in part to compensate for the declining share of provincial government subsidy.

11.2 As we discussed in chapter 6, "The Ministry and its Agencies", arts and culture agencies, because of their history and unique position in the province, should be able to generate a greater share of their revenue from private sources. CJRT-FM and TVOntario have had the greatest success in diversifying their funding. Others, with the possible exception of the Art Gallery of Ontario, should be able to generate more revenue from private contributions in the future.

11.3 Community museums and galleries have had to increase local support over the last several years in order to qualify for provincial government assistance. In 1979, the last year for which statistics are available, community museums received an average of 18 percent of their operating revenue from private donors, while the largest community galleries, according to the figures in chapter 7, obtained 33.1 percent of their operating money in 1982 from private contributions and self-generated income. We believe that many galleries can still generate more money, both earned revenue and donations.

11.4 Performing arts groups received an average of 12.5 percent of their operating revenue in 1982 from private contributors. Because of the experimental nature of much of the performing arts and the conservative nature of corporate giving, described later in this chapter, we feel that many creative arts organizations cannot increase their level of private contribution without placing at risk the artistic product itself.

11.5 The Committee also has reason to believe that arts organizations of all kinds will have to work very hard just to maintain their current levels of private support as competition for donations intensifies - and harder still if they are to increase their levels of private support.

11.6 According to a recent inquiry conducted by the Institute of Donations and Public Affairs, there were 500 special fundraising drives going on in Canada at the end of 1983 each seeking $50,000 or more. To realize all their goals, these groups would have to collect a total of more than $1 billion from the private sector alone. Of that total amount, health and welfare causes have a target of $500 million; education, $300 million; and "culture" (including the arts), a mere $47 million. In fact, the competition is even worse than it first looks, since these fundraising targets do not include special campaigns for religious groups, which make up 50 percent of the 46,618 charities in good standing.

Changes in Tax Legislation

11.7 The Committee seriously doubts that changes in tax laws, either provincial or federal, will make substantial new sums of money available to the arts. Here are some of our reasons.

1)If government purchasing power has been diminished because of high inflation and low productivity, the same is true for individuals, corporations and to a lesser extent, foundations.

2) Since most individuals and corporations do not take advantage of the tax incentives now available, we doubt that increased incentives will increase donations.

3) Incentives to encourage private support to the arts would have to be applied to all charities. We are convinced that there would be strong opposition by both the public and governments to making a "special case" for the arts.

4) Because all public service areas are being encouraged to seek increased private support, the arts will have a very hard time indeed when competing against health and welfare, education and especially religion - the largest recipient of all free-will giving.

5) Tax incentives designed to encourage increased giving will have a direct negative impact on the province's consolidated revenue fund, now of major concern in Ontario.

11.8 Nevertheless, we are aware that the Minister might reach different conclusions on the value of changing tax legislation as a means of sustaining or even increasing current levels of private patronage. Furthermore, if our recommendations for increased provincial arts support are rejected, increased private support offers the only alternative for the arts.

11.9 We feel that a major shift in funding responsibility away from government support and toward increased private support would be a retrograde step for the arts and for the province.

We say this after looking at the high level of government subsidy in other countries and after considering the current debate in the United States centred on the importance of increasing public arts subsidy, discussed in chapter 5, "Government and the Arts".

11.10 In this chapter we will present some of the arguments which have convinced us that tax changes will not necessarily increase private sector arts support. In addition, we will discuss ways in which arts groups, assisted by both the Ministry and the Ontario Arts Council, can improve their ability to generate private revenue under existing tax laws.

How to Approach the Broad Area of Legislative Change

11.11 To better understand the implications of any specific recommendations on changing tax incentives for arts support, the Committee sought the advice of two experts: the national director of tax for Clarkson Gordon of Toronto, John Playfair, and an Ottawa lawyer who has written extensively on arts and taxation, David C. Gavsie. When looking for incentives for any form of economic activity, due consideration should be given to the following points:

1) the revenue impact on the taxing authority,
2) the levels of incentive required,
3) the administrative complexity of the incentives,
4) the alternative methods of funding availability, i.e., grants, subsidies, etc.,
5) the specific activities which are desired to be promoted and funded,
6) the qualifying conditions of such funding,
7) the cultural and industrial purposes of the funding,
8) The levels of funding required, and
9) the measure of public support for the funded activity.

11.12 Whether government wishes to hand over substantially more control for funding the arts to individual taxpayers, or essentially to maintain the existing levels of partnership with the private sector is very much a political and philosophical choice. Each suggestion for a tax change would have to be analysed according to the nine points just set out, and a serious investigation undertaken of the macro-economic, social and artistic implications of providing more incentives to charitable giving. Our concern is primarily the economic health of the arts, but we are well aware that what we discuss here has wider political and economic implications.

Individual Contributions:

11.13 Individuals make donations of money, cultural property and securities to arts and culture organizations and institutions for a number of reasons, not the least of which is to obtain tax benefits. In order to encourage private giving in certain specific areas - such as registered charities - governments (federal and provincial) already make considerable tax concessions. This is done to encourage greater giving by the taxpayer at little cost to government revenue. For example, for an individual in a 30 percent marginal federal tax bracket in 1983, a contribution of $100 to any registered charity cost the federal treasury $30 and the Ontario Treasury $14.40 (ignoring the provincial surtax). Therefore while the charity received $100, the two levels of government jointly forgave $44.40 of their potential revenue.

11.14 According to Revenue Canada's taxation statistics, individual charitable donations in 1980 totalled almost a billion dollars in allowable claims - about four times the amount contributed by all taxable corporations. However, this figure included the standard $100 deduction, which could mean that the actual amount given was less than the amount reported.

Eliminating the Standard Deduction

11.15 After considerable pressure by charities and study by tax experts, the federal government, in its April 19, 1983 budget, announced its intention to delete the optional standard deduction of $100 in the case of individual taxpayers. Finance minister Marc Lalonde stated:

> Currently, all individual taxpayers are allowed to claim a standard deduction of $100 in lieu of itemized deductions for charitable donations and medical expenses. Representatives of voluntary organizations have expressed concern that this deduction reduced the tax incentive for charitable giving since the deduction is not directly related to actual amounts given. The budget proposal to remove the $100 standard deduction for 1984 and subsequent taxation years responds to that concern.

11.16 The budget papers tabled in the House of Commons at the time of the budget speech specified that the repeal of the $100 standard deduction is anticipated to represent a saving to the federal government of approximately $80 million. From our point of view, it means that if everyone now claiming the standard deduction actually made a donation (which is not now the case) many millions would be available to all charities, including the arts. Because this legislation affects only the 1984 tax year, no one knows for certain idea how much additional revenue, if any, will be given to all charities in general, or to the arts specifically.

The Tax Credit

11.17 Along with the elimination of the standard deduction, "representatives of voluntary organizations" wanted to see the introduction of the tax credit system, which permits deductions from tax payable rather than from the amount of income subject to taxation. In Ontario, tax credits are already allowed in three cases, one of them being donations to political parties. Thus, for a taxpayer in a 25 percent marginal tax bracket, a $100 political contribution provides the same tax benefit as a $400 contribution to a registered charity.

11.18 Even though, for political donations, there is an upper limit on the amount of the gift that is eligible for tax credit, from the taxpayers point of view, the tax credit provides a far more attractive incentive than the one presently available for donors to charities.

11.19 The brief submitted by the Institute of Donations and Public Affairs to the Royal Commission on the Economic Union and Development Prospects of Canada in October 1983 stated:

> We feel that this practice (of tax credits for political giving) discriminates against community service, cultural and other charitable organizations and that this principle should either be extended to all free will contributions or be withdrawn from political contributions.

11.20

RECOMMENDATION

The Committee recommends that the Minister persuade cabinet colleagues that either the same tax credit incentive which now applies for political contributions should be offered for all "free will" donations by individuals and corporations in Ontario or it should be eliminated altogether.

11.21 If the government chose to implement a tax credit system for charitable giving, the arts would, we assume, benefit in the same proportion as they do now, a distant third, behind religion and health and welfare.

Carry Forward of Charitable Donations

11.22 In Canada, existing tax incentives to individuals and corporations allow charitable contributions to be deducted from income up to a maximum of 20 percent of net earnings. According to the present Income Tax Act, any amount of the gift not used can be carried forward for a period of five years. It is possible that the setting of an upper limit on annual deductions can act as a disincentive to giving.

11.23 **RECOMMENDATION**

> **If the province wishes to encourage increased charitable giving, it could work in concert with the federal government to amend the Income Tax Act to permit taxpayers to deduct the full or some greater amount than 20 percent of the charitable donation in the first year, or in any of the ensuing four years.**

11.24 The Committee has doubts about the benefits this would bring to the arts, for the reasons we have already outlined when discussing tax credits, and for the additional reason that the 20 percent annual deduction from net income is now not fully taken advantage of.

Donations of Property

11.25 The Cultural Property Export and Import Act governs gifts of property to designated institutions or public authorities. If the property is judged to be important to the cultural heritage of Canada by the Canadian Cultural Property Export Review Board and if it is donated to a designated public institution in Canada, the taxpayer can claim deductions equal to the market value of the property and is not subject to the 20 percent of net income limit. In addition there are no deemed taxable capital gains. Further, if the taxpayer cannot take advantage of the entire deduction in one year, it can be carried forward.

11.26 In Ontario, according to the Ontario Heritage Act, gifts in the form of money, personal or real property are not subject to the maximum limit of 20 percent of net income which ordinarily applies to registered charities. And where a gift has been evaluated by the Canadian Cultural Property Export Review Board and deemed a Certified Cultural Property, the capital gain is exempt from taxation. However, if the gift is in the form of securities - stocks or bonds - the taxpayer, at the time of the gift, is deemed to have sold the property and must report any capital gains (or losses). Evidence has been presented to us that this requirement has acted as a deterrent to potential donors of securities, particularly to the large arts and culture institutions. It is possible that through tax amendments, the Ontario government can exempt such gifts from constituting "dispositions" for capital gains purposes.

11.27 **RECOMMENDATION**

The provincial government could consider amending its Income Tax Act and its Corporations Tax Act, to exempt gifts of securities to registered charities by individuals or corporations from capital gains tax.

11.28 Again, this legislative change should be examined according to the nine points previously enunciated. We recognize that in addition, there are problems determining the "fair market value" for securities, especially in an unpredictable economic climate. This could put recipients of securities in a disadvantageous position.

Volunteerism

11.29 It has been suggested to us that the hundreds of thousands of volunteer hours given to the arts could be recognized in one of two ways: the designated institution to which the volunteer contributes so many hours for no remuneration could have this contribution recognized in some way by government - for example, grants could be tied to the number of volunteer hours contributed to a particular institution, or the volunteer could receive a tax benefit for the hours s/he contributed. We are reluctant to make any recommendations in this regard because of the administrative complexities involved. The Minister may however, feel that this is an area worth further investigation.

CORPORATE CONTRIBUTIONS

11.30 Arts organizations can benefit in several ways from corporate giving. Charitable donations of money, which, from a tax point of view, are similar to individual giving and are thus covered by the previous recommendations, can be made. There is, as well, corporate volunteerism, by which a business, large or small, encourages its staff at all levels to provide expertise to the arts. This form of volunteerism could be recognized by a tax benefit for the corporation, but we suspect that this would be too complicated to administer. Finally, there is the increasingly favoured area of business sponsorship of the arts.

Corporate Donations

11.31 Given the concentration of population and businesses in Ontario, it is not surprising that charities in this province received, in 1982, the largest share of corporate donations of any province in the country - $24.7 million according to the Institute of Donations and Public Affairs Research (IDPAR).

11.32 Of all charitable giving by corporations in the country in 1982, health and welfare received the largest amount, 39 percent of the total, and education rose from 24 to 29 percent that same year. Culture retained its third place, but its share fell from 18 percent to 15 percent.[1]

Why Corporations Give

11.33 Corporations, according to the Manager of Community Affairs for Shell Canada, Elaine Proulx, give "to serve both the public good and their own good." For years, corporations felt "blackmailed" into charitable giving; it was thought to be part of "the cost of doing business." Now it is more often regarded as a "corporate social responsibility" designed to show that as "good corporate citizens", companies will reinvest in those communities from which they generate profit.

11 34 Corporations, therefore, prefer to give where they have some presence and to those organizations in which their employees have demonstrated an interest. Sometimes corporate giving reflects the interest of the Chief Executive Officer or his or her board. However, more and more, particularly in the largest companies, donations officers or community affairs managers process applications from various charities, including the arts, using many of the same criteria as officers working for the Ontario Arts Council with one overriding difference: decisions are made primarily for "the good of the

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[1] Corporate Giving in Canada, Elaine M. Proulx, Manager, Community Affairs, Shell Canada, in a paper presented at the Special Committee for the Arts Toronto Symposium, November 1983.

corporation" rather than "the good of the arts". "It must be remembered," Celia Davies, Community Relations Manager for Norcen Energy Resources Limited, said when speaking at our Toronto symposium in November, "that a corporation is not a philanthropic organization. We are dealing with the shareholders money. The funds we distribute are part of the profits used to pay dividends and for reinvestment."

11.35 Total corporate giving to all causes in Canada equals about one-half of one percent of pre-tax earnings. According to a recent IDPAR survey, "profit is the single most important yardstick for determining donations levels." In this same survey however the 324 participating firms, both large and small (including 22 industrials) reported that despite declining profits from 1981 to 1982, overall giving to all charities was up marginally. This caused IDPAR to conclude that corporate donations are a "lagging" rather than a "leading" economic indicator. Therefore, if the profitability of corporations does not markedly improve over the next several years, charitable giving could be seriously reduced.

What Corporations Look for in Giving

11.36 Since corporations are dealing with shareholders' money and since they give to improve their corporate image, they tend to be cautious when deciding what donations they should make. The arts, because they are high profile (especially when they create a fuss) have both advantages and disadvantages when competing with such good, but bland, causes as the United Way.

11.37 Corporations fear they may be criticised for their donation decisions or that publicity will lead to more requests for funds which they cannot satisfy. On the other hand, visible giving, the sort offered by the arts, demonstrates that the corporation recognizes goals other than commercial ones, and that by example, it encourages other corporations to do the same.

11.38 Donations officers readily admit that they are very conscious of how others in the field are giving. According to Mrs. Davies, they "check with one another and information flows freely; a good comment or recommendation from a colleague in another company sometimes makes the difference when a choice has to be made."

11.39 Corporate donors then, quite naturally from their point of view, shy away from the experimental or the controversial. Large and established companies, with a safe repertoire, have decided advantages. So do organizations with high-powered boards, since this is one of the areas of interest to corporate donors. Also, those arts companies in the same locations as head offices have an easier time attracting corporate attention. Canada, with its large number of foreign subsidiaries, is at a disadvantage in securing large corporate donations, since many firms still concentrate their giving in their "home" countries.

11.40 At the moment corporate donations go toward both operating and capital - 57 percent and 41 percent respectively - but rarely to endowment funds, since corporations prefer to maintain control over their future giving. Arts organizations with deficits have a hard time getting corporate backing, since donors want to see evidence of community support, good box-office and good business management, before they give.

Trends in Corporate Giving

11.41 1) To the extent that arts organizations have deficits, corporate support will decline. And since many arts organizations, both large and small, have rising deficits, caused in part by declining provincial support, the Ministry should be aware that unless government arts support increases, arts groups risk losing private assistance as well.

11.42 2) "It is evident," states Elaine Proulx, "that increased support for health and welfare causes evidenced in 1982 may continue through 1984, with money being diverted from cultural causes. Two-thirds of the thirty companies surveyed in the last few weeks [November 1983] said they planned to give the same or less in 1984 to support culture." This includes the arts.

11.43 3) Today, 10 percent of all corporations make 90 percent of all corporate donations. According to Celia Davies, arts organizations must find ways to reach the smaller companies since "the major companies are pretty well stretched."

Conclusions on Individual and Corporate Giving - With or Without Tax Changes

11.44 Tax laws, if they were changed to offer greater incentive for giving, would benefit all charities, and because of increased fundraising activity by all social institutions, the arts would still have a very hard time simply maintaining the present level of donations. The arts community will have to sharpen its skills to survive in this competitive field.

What the Arts must Do to Acquire and Hold Corporate Patronage

1) The Arts Groups Themselves

11.45 There is much that arts organizations have to learn in the field of fundraising We strongly believe that arts groups, directly and through their service organizations, must become better informed on ways to acquire and hold corporate support. We heard from many donations officers that arts groups were often poorly informed about how to make the initial approach to business and that they did not do adequate research on the company before making an application. Once the application was made, it often didn't include the right information, or address the corporation's concerns - such things as information about other sources of support, a recent audited statement, a clear description of what the requested money would be used for, etc.

11.46 Once the arts group received the commitment, it often didn't follow through in a businesslike way: no thank you letter, no invitations to performances, no update on the effects of the ccrporation's gift to the overall project. All of this puts not only the offending group, but all arts groups, in a difficult position when the corporation is again approached for arts support.

2) The Ministry

11.47 There are a variety of courses now available to train and retrain arts administrators in all aspects of fundraising. It would be of great benefit to arts organizations and the Ministry, for the sake of future funding of the arts, if more people were able to take advantage of programs offered in places such as Banff, Niagara-on-the-Lake, York University, the University of Waterloo and the Centre for Philanthropy.

11.48 At one time, Wintario grants were available to arts representatives wanting to take approved courses, either in the province or elsewhere, in the areas of fiscal or career development. There was no ceiling or minimum placed on travel and enrollment costs, and Wintario paid half. Since August 1982, applications can be made in this category only for those courses given in Ontario with total costs to the applicant of $1,000 or more. This minimum is much higher than the total cost for most of the courses offered in this field. It was established by the Ministry because the cost of administering the grant application was often larger than the grant itself.

11.49 Some fundraising courses, though inexpensive, are still beyond the reach of many smaller arts organizations, while many desirable courses are given outside the province. Few large Wintario grants are now being given in this area, and there are few representatives of arts organizations enrolled in any existing courses, despite the fact that arts groups, over and over again, have expressed a desire to improve their business skills, especially in the area of fundraising.

11.50 RECOMMENDATION

The Ministry should change the criteria for Wintario arts support grants to permit more arts organizations the opportunity to share with the province the cost of courses designed to improve their business management techniques in general and their fundraising skills in particular, regardless of the enrollment fees of these courses or of where they are given.

11.51 We feel that the short-term high cost of administering dozens of applications for small grants could well result in long-term benefits to arts organizations in their efforts to diversify their funding.

3) The Ontario Arts Council

11.52 The Ontario Arts Council has an important role to play in educating its clients on the value of plural funding and how to sustain or increase private support. The Committee feels that with proper advice, even the smallest groups can benefit from corporate patronage.

11.53 RECOMMENDATION

The Ontario Arts Council should have on its staff a corporate liaison officer, to assist

medium and small arts organizations in their efforts to increase private support, especially from corporations.

11.54 The person best suited for this position should have had experience as a donations officer for a major corporation - someone with first-hand experience on the other side of the desk. Some of the duties of the corporate liaison officer might include:

- conducting a survey in cooperation with existing groups such as the Centre for Philanthropy, the Council for Business and the Arts in Canada and the Institute of Donations and Public Affairs Research, to determine how corporations can be encouraged to increase their giving to the arts. This information could then be distributed to Ontario Arts Council clients.

- Ascertaining which corporations have personnel (at all levels) who would be willing to donate their expertise or equipment to arts organizations, doing anything from trucking to accounting.

- Coordinating existing information on the subject of business and the arts; evaluating the material and making it available to arts groups.

- Publicising, perhaps through a newsletter, current information on business and the arts.

- Setting up seminars for arts board members on their fundraising duties.

- Circulating tax information helpful to arts groups.

These are just some of the possible tasks for a corporate liaison officer.

4) The Provincial Government

11.55 The province could, for very little money, encourage private support for the arts by giving more recognition to existing corporate contributors.

11.56 **RECOMMENDATION**

> **The Minister should set up a special awards program, with a variety of categories, acknowledging outstanding corporate support for the arts. The award should be named in memory of the man who formally brought the Ontario Arts Council into being - the John Robarts Award.**

11.57 Lottario money should be used to cover the costs of administration and the presentation ceremony, where recipients would receive the appreciation of the province and a suitable work of art by an Ontario craftsman or artist. (There are precedents for this form of honour in the sports awards program of the Ministry of Tourism and Recreation, presented by the Ontario government.)

Corporate Sponsorship for the Arts

We must encourage business to develop an approach to arts support embracing self-interest with a degree of altruism.

- Luke Rittner, Secretary General of the Arts Council of Great Britain, speaking at the Special Committee's Toronto Symposium, November 1983.

11.58 In sponsorship (as opposed to patronage) funds are given, in large part, for the marketing or advertising benefits the sponsoring corporation receives from its association with the arts organization. The funds often come not from a corporation's limited charitable budget, but from the larger amount set aside for advertising and promotion. Generally speaking, taxpayers (individuals or corporations who carry on business and contribute to a charity by way of advertisement or promotion) can claim a deduction in respect of such contribution under the Income Tax Act as a promotional or business expense. In such instances it is not necessary for the charity to issue a charitable receipt and the charitable donation threshold (20 percent of income) is not affected by amounts paid out of business promotion funds.

11.59 More and more arts groups are recognising that the arts are a glamorous way to advertise, and corporations in turn are seeking more recognition for their contributions. Thus, one way that support to the arts, particularly the larger groups, can increase in the future is through sponsorship.

11.60 Luke Rittner, now secretary-general of the Arts Council of Great Britain, was previously for seven years the director of the Association for Business Sponsorship of the Arts, a body similar to the Council for Business and the Arts in Canada. When addressing the Committee's Toronto Symposium, he had this to say about sponsorship and the arts:

> Many in the arts world believe that business should sponsor the arts because it is in some vague way good for it. I believe that with the current competitiveness of the economic environment such a tradition has by and large become obsolete. Many businesses can no longer afford to be patrons of the arts. Decisions to sponsor are increasingly being made on the same basis as that of buying advertising space; the expenditure is assessed in the light of the business benefits received.
>
> The Arts Council [of Great Britain] accepts that sponsors must be self-interested, not least because business can claim relief from corporation tax on the cost of its sponsorship only if the expenditure is incurred wholly and exclusively for the purpose of trade, but a consequence of this is that business sponsorship tends to concentrate mainly on the safe, fashionable and prestigious arts.
>
> A second problem concerns the question of acknowledgment. The Council's view is that while a commercial sponsor should be generously acknowledged it is also important that neither the sponsor nor the recipient organization should give a misleading impression that an arts event or company is being wholly or mainly supported from private sources when that is not the case and particularly when, as in almost every instance, the great bulk of the funding is in fact being provided by central Government through the Arts Council.
>
> A third problem may arise if Arts Council clients in receipt of sponsorship plan ahead on the assumption that their sponsorship income will continue indefinitely. The problem becomes severe where the impact of sponsorship is on such a scale as to alter the basic

> nature of the client's operation to an extent that it may not later be able to sustain.
>
> [Nevertheless] the Council is convinced that business sponsorship deserved full encouragement in the best interests of Britain's artistic life and we understand that the Government is examining the possibility of providing further incentives in order to attract even more support.

11.61 While sharing all of Mr. Rittner's concerns about sponsorship, we also have some of our own. As with all businesses, a layer of "middlemen" are called into being to put arts and culture groups in touch with potential sponsors to help negotiate the terms and conditions of the sponsorship. Naturally they take a part of the overall sponsoring budget as a fee. Because they work on a percentage basis - as high as 25 percent of the cost of sponsorship - they are naturally more interested in making deals between the largest organizations and the largest sponsors. Thus, smaller groups, who need less sponsorship money but who could nonetheless make good use of what they get, are left out in the cold, as are smaller businesses.

11.62 Further, in looking at the costs of sponsorship, the Committee was generally surprised at what we considered to be the low amounts involved, relative to the high profile sponsoring groups receive. For example, in 1983, to sponsor a complete run of a play at the Shaw Festival, a corporation paid $25,000; for a performance of the National Ballet, $5,500; for exclusive sponsorship of a major Royal Ontario Museum touring exhibition, $125,000 We were told that these rates were as high as the market could bear. However, we are convinced that once the value of sponsorship as a promotional vehicle is recognized, and once arts groups learn how to take full advantage of sponsorships, these amounts will increase.

11.63 **RECOMMENDATION**

The corporate liaison officer at the Ontario Arts Council should regard sponsorship as an important objective and should assist medium and small groups especially in finding appropriate sponsors.

11.64 The Committee expects that when arts administrators become more skilled themselves at marketing, they too will be able to attract more sponsors.

FOUNDATIONS

11.65 The establishment of foundations in Canada is a fairly recent phenomenon Almost half of the 595 foundations reporting to the Centre for Philanthropy (47 percent) were formed in the 1970s. More than half (311) of these foundations are located in Ontario. Giving, for those who have made their donations public, amounted to about $50 million in 1982.

11.66 According to the standard definition, a foundation is "a non-governmental, non-profit organization, with funds (usually from a single source, either an individual, a family or a corporation) and a program managed by its own trustees or directors, established to maintain or aid social, educational, charitable, religious or other activities serving the common welfare, primarily through the making of grants."

11.67 The federal government now requires all foundations to guarantee a minimum yearly dispersement which is considerably higher than most foundations previously gave. This will result in more money going to all charitable causes although again, similar pressures from areas such as education and health and welfare are being exerted on foundations, as on individuals and corporations.

11.68 The same fundraising skills will be necessary to maintain or increase the contributions foundations make to the arts, as are needed with individuals and corporations.

INCREASED SELF-SUFFICIENCY: CONCLUSIONS

11.69 For every arts group - agencies, galleries, performing arts organizations - the mix of funding sources (government subsidy, box-office, private donations, other earned revenue) must be different, and relate to the type of work each does. There can be no simple formula to describe the ideal funding mix. The Committee has proven at least to its own satisfaction, that arts and culture agencies and community galleries should generate more of their operating revenue through donations and earnings, that performing arts groups must be ensured an increase in provincial government subsidy if they are to achieve continued success in raising funds from the private sector. (See chapter 8, "Funding the Arts: The Province in Partnership"). Arts groups generally must delegate, either to board members, staff or a combination of the two, responsibility for fundraising and they must learn the skills needed to compete in this highly competitive market. The Ministry and the Ontario Arts Council both have responsibilities in the training of all arts groups in the broad area of fundraising

11.70 Existing tax amendments designed to increase donations from foundations and individuals (the elimination of the standard deduction) should result in more money becoming available for all charities, but the arts will have to move quickly and efficiently to maintain or increase their share. In the Committee's view, changes in tax laws to encourage giving should be approached very cautiously, at least until the effects of present tax amendments have been assessed.

11.71

RECOMMENDATION

The Ministry should carefully monitor all charitable giving to the arts over the next few years, to see if additional amendments to either the Income Tax Act or the Corporations Tax Act (either federally or provincially) are necessary to further encourage private support. If further incentives are necessary, the Ministry should take the appropriate actions.

12. THE DEVELOPMENT AND USE OF ARTS FACILITIES

> We have gone through a period of extensive development of facilities, and [we] feel that the main priority in the coming period should be the development of content to fill those facilities.
>
> - The Alliance of Canadian Cinema, Television and Radio Artists, (ACTRA), in a brief to the Committee.

12.1 The Committee has been asked by the Minister to make recommendations concerning the appropriate development and use of arts facilities. Some of our other terms of reference are also pertinent to the subject of arts facilities, namely, methods to foster greater self-sufficiency among arts organizations and the appropriate balance of support for the arts from government, self-generated income, corporate and other private sponsorship.

12.2 In examining problems relating to arts and culture facilities, we have identified two major areas of concern; first, the problem of core operating and programming costs for existing facilities, and second, the enormous pressure on the government to support the building of new facilities.

Introduction

12.3 In the 1970s, Ontario engaged in a period of extensive development of arts and culture facilities - theatres, concert halls and galleries. Between 1975 and 1979, almost $200 million was spent by the Ministry of Culture and Recreation on all recreation, arts and culture capital projects. Provincial capital support for arts facilities between 1979-80 and 1982--83 amounted to $40.9 million, of which 60 percent was lottery-based. Since the province's capital grants were usually matched by contributions from other levels of government and the private sector, the total amount invested in arts and culture capital projects is even larger than it appears.

12.4 The effects of this capital expenditure have not gone unnoticed by the people of the province. The Committee's survey found that the great majority of people feel that accessibility to arts and culture facilities has improved in the past decade. Recreational or community centres were accessible to the majority of respondents (75 percent), and 96.6 percent reported that a public library was within reasonable reach. Sixty-eight percent of the respondents reported that a theatre was easily accessible from their home, and some 63 percent reported easy accessibility to a museum, art gallery or science centre.

12.5 The expectations of the public, of artists and of arts organizations have been raised, not only for the quantity and quality of artistic activities, but for the facilities in which they are enjoyed. Thus, despite the large number of existing facilities, there are now many substantial capital projects in the planning stage for which provincial funds are being sought.

12.6 The government must bear two factors in mind when considering the list of proposed new arts facilities.

(1) Any new facility will no doubt require ongoing financial assistance toward operating and programming costs from some source.

(2) Such new facilities cannot help but have an impact on the use made of existing facilities.

Who Should Make Capital Grants?

12.7 At the time the Ontario Arts Council was established, it was agreed that capital grants would remain the responsibility of the Ministry (then of Education, later Culture and Recreation and now of Citizenship and Culture.)

12.8 In Great Britain, the Arts Council is given two separate parliamentary allocations - one for capital grants, and one for operating. The Council is thus able to coordinate its capital and non-capital grants, relating them to programming and operating costs, artistic requirements and accomplishment.

12.9 The Committee recognizes that it is unlikely that responsibility for Ontario capital grants for arts and culture facilities will be transferred to the Ontario Arts Council. However, it is important that the OAC should have a major role in capital grants decisions, since it is expected to respond to grant requests to cover increased operating costs which inevitably follow the construction of new or improved facilities.

12.10

RECOMMENDATION

Future capital grants for arts facilities should not be made without consulting the Ontario Arts Council. In addition, any capital grant made to an arts organization should be reflected in an increase to the grant allocation to the Ontario Arts Council. This increase should be ongoing and based on a realistic assessment of the future operating and programming expenses of the new facility or its prime tenants.

i) New Facilities

12.11 Most new facilities are built as a result of a "one-time only" fundraising campaign. In the great enthusiasm to erect a new building or to rebuild an old one, operating costs are often disregarded, downplayed or ignored by all parties concerned with the funding of the facility. The core operating expenses are those incurred simply to keep the building open to the public - the day to-day costs of heating, lighting, securing etc. The Royal Ontario Museum and the London Regional Art Gallery have both recently undergone major building programs and in both cases increased expenses were not adequately anticipated. In the case of the ROM, the majority of the new gallery space remains unopened, and in the case of the LRAG, the building was closed for part of 1983, and is now only partially re-opened. While these are two dramatic examples, the lessons learned from them should be applied to all future capital projects.

12.12 Core operating expenses exist for the life of the building. Finding the money to meet these expenses is more difficult than raising the original capital. People would rather give money for a building than for its operations. A building is tangible. One can look at it and say "My dollars paid for those bricks and that mortar." Raising money for day-to-day operations is not as appealing as raising funds for a building project, especially when there is competition from other capital projects and for volunteers' time. Many corporations have told us that, while they will contribute towards a fund-raising drive for a capital project, they will not contribute to an endowment fund for that facility. Corporations, as well as foundations, prefer to manage, invest and donate their money as and when they choose.

12.13 Nevertheless, if the province does not wish to be asked repeatedly to increase its contributions for the operating costs of new facilities to which it has contributed, then it should take the lead in establishing endowment funds for each new or expanded facility as part of the total fundraising package.

12.14

RECOMMENDATION

In the future, the province's grant for any facility development should be conditional upon an endowment fund being established to provide for ongoing operations of the facility. The initial project cost which should be shared by all funding parties should be 120 percent of the capital cost. The extra 20 percent should form an endowment fund for core operating expenses. The fund ought to be reviewed every five years to ensure that it keeps pace with inflation and rising costs.

12.15 Thus part of the province's own contribution to the facility fundraising drive would be specifically allocated to the endowment fund, as would part of the contribution of each of the other funding partners. The corporate sector could properly regard this as a long-range capital contribution rather than as a separate endowment fund contribution.

ii) Existing Facilities

12.16 There is no easy solution for those facilities which have already been built and which have operating deficits with no means of covering them. The original boards of some of the organizations which brought these facilities into being should accept some responsibility and create an endowment fund.

Feasibility Studies and Cost Control

12.17 The Ministry currently requires feasibility studies for all capital projects for which provincial funding is requested. It is therefore surprising that so many tenants or owners of new facilities have problems meeting new core operating costs, let alone programming expenses. One has only to think of the disparity between the rent of Roy Thomson Hall and Massey Hall, and the difficulty the Toronto Symphony has in meeting it.

12.18 Realistic feasibility studies should enable the boards, and major funding partners and the prime tenants of new facilities to avoid this sort of problem.

12.19 All too often the cost of a building projects seems to escalate when the project finally goes to tender, or worse, when it is under construction. This seems to be another symptom of the optimism that infects the early stages of many projects and of unrealistic cost estimates. It is a situation that can prove particularly galling to major contributers who later find that their donated share of the cost is much less than they had been led to believe.

12.20 At the time of fundraising, the professional consultants must realistically determine all capital and operating costs and potential revenues, even if these are not the projections the building committee wishes. No matter how difficult it is to raise the capital funds for the building, it is more difficult to go back, year after year, for additional funds, whether they are for operating costs or for further capital development.

12.21

RECOMMENDATION

Feasibility studies for all proposed arts and culture capital projects should be vigorously reviewed by the Ministry, which should pay special attention to future ongoing financial demands on the province, and the project should not be approved unless provision is made for operating costs.

Making Future Facilities Self-Supporting

12.22 Many arts and cultural buildings are designed for single functions which occur mainly in the evening (most concert halls and theatres), or for only part of the year (festival theatres) or for a single purpose (art galleries). When they were planned it was never intended that they should attract people to them for other reasons, or that they should receive significant income except for the revenue generated from the principal activity for which they were designed. Cases in point are the London Regional Art Gallery, the Art Gallery of Ontario, Sudbury Theatre Centre and Roy Thomson Hall: none of these buildings was designed to be easily accessible to casual traffic and business. Their restaurants and even their bookshops are accessible only to the patrons of these institutions. Kitchener's Centre in the Square makes no attempt to be anything other than an art gallery and a performing art centre set in a parking lot. Too many arts facilities (including some of the most important ones), stand in physical and psychological isolation from their communities.

12.23 Yet bookstores, restaurants, other commercial and residential uses, if properly located, imaginatively designed and professionally operated, can make arts and culture buildings livelier, more exciting places and can provide income.

12.24 Edmonton's Citadel Theatre is a successful example of the type of design that integrates the structure into the life of the city; in a different way, so too is Queen's Quay Terminal building at Toronto's Harbourfront. There, the Premier Dance Theatre is located in the midst of a multi-purpose complex which in turn is part of a whole area that is easily available to the casual user. The Museum of Modern Art in New York City, which has recently undergone extensive rebuilding, now incorporates condominia on its site, designed to contribute substantial revenue each year to the Museum's operations. It also runs a slick catalogue sales operations from a street front store.

12.25 A new approach is needed towards the buildings intended for culture and the arts - one which would make them as an integral part of the everyday life of the community; one which enables the building to generate income; one which invites use.

12.26 RECOMMENDATION

The province should encourage the design of new buildings for the arts which contain a wide variety of activities and which will be physically integrated into the environment and the life of the town or city in which they are located. A high degree of self-sufficiency should therefore be a criterion for these new buildings.

Maximum Use of Present Facilities

12.27 As we mentioned earlier, our survey has reaffirmed that most people in Ontario consider that libraries and recreational and community centres are within easy reach. It should be the goal of the province, as well as of the municipalities, to maximise the use of these buildings, and to promote a philosophy of flexible use when new facilities are being built or existing ones redeveloped. Libraries, in particular, have increasingly assumed the additional roles of part-time community centres, art galleries, lecture halls, theatres and museums.

12.28 Schools are increasingly being used for other than curriculum education. Ministry of Education memoranda have encouraged local school boards to find alternative and additional uses for school buildings, uses which overcome their specific design characteristics. It is in the interest of the Ministry of Citizenship and Culture to work closely with the Ministry of Education so that cultural programming can take place in existing school buildings especially during this period of declining enrollment.

12.29 In order to make the best use of schools, libraries and community centres for culture and arts purposes, it is often necessary to bring in additional equipment: lights and a stage can transform a hockey rink into a theatre; a projector can turn a library into a movie house. A school auditorium, with adjustments in lighting and the addition of display cases, can become a summertime exhibition space. The former Wintario Portable Equipment Grants program successfully assisted in making these temporary transformations possible. This program is no longer available. Smaller communities, particularly those without a theatre or gallery, have suffered as a result.

12.30 **RECOMMENDATION**

The former Wintario grant program for portable equipment should be re-established by the Ministry of Citizenship and Culture on a permanent basis. The program should be simple and easy to understand and should have low minimum requirements.

Future Capital Projects

12.31 Currently, the Ministry of Citizenship and Culture is faced with demands of approximately $228.4 million (in 1984 dollars) as its share of all proposed arts and culture capital projects in the province. This figure excludes libraries, recreational and convention centres. The Ministry has divided these many projects into two categories - those where there is an immediate pressure for decisions, and those which are pending or which have been rejected, but are likely to be resubmitted in some amended form. A separation is made in each case between projects in Metropolitan Toronto and those outside. (This list is attached as an Appendix to this chapter.)

12.32 Within Metro Toronto there is immediate pressure for arts and culture projects whose total capital budgets amount to $227.5 million, of which $80.75 million is being sought from the province. The arts portion of the $80.75 million is $68 million with the remaining portion of $12.75 million intended for culture.

12.33 Metropolitan Toronto, together with the surrounding municipalities, has a density of population (a "critical mass") and activity in the arts which has inevitably led to a great concentration of arts facilities of all sorts. The Committee is aware that this generates some resentment in other parts of the province. We recognize that continued substantial development of arts facilities in the Metro area is both inevitable and desireable. Seventy percent of the population of the province lives within a three-hour drive of the city. Toronto houses many of the province's major cultural institutions and attracts a large proportion of the artists, not only of the province, but of the nation.

12.34 Nonetheless, it is our opinion that the number of immediate proposals for additional theatres and halls for the performing arts in Metropolitan Toronto almost certainly exceeds the projected demand. At present, there are proposals to build or rebuild:

Project	Seats to be Created
- an opera/ballet house	2,700
- the Elgin-Wintergarden complex	2,700
- Convention centre theatre	1,200
- five smaller theatres with 500 seats	2,500
Total proposed new seats:	9,100

12.35 In addition, it is reported that there are plans for four more concert stages in extensions to Ontario Place, and for the restoration of two halls - Massey Hall with 2,300 seats and Eaton Auditorium with 1,200 seats.

12.36 It is imperative that all the major funding partners for these projects, and particularly the provincial government, assess the potential impact adding these theatres and concert halls will have on the present inventory. 1982-83 saw the addition of several new halls or theatres - Roy Thomson Hall, the Kingswood Music Theatre at Canada's Wonderland, and the Premier Dance Theatre at Harbourfront, to name three. It is questionable whether, at the present time, there are the audiences to fill the proposed theatres or halls, as well as those we now have.

12.37 The Committee is convinced of the need for a new opera and ballet theatre to house the Canadian Opera Company and the National Ballet of Canada. There are many arguments in favour of this theatre and we shall only summarize a few of them here. The O'Keefe Centre has long been considered unsatisfactory by both performers and audiences of opera and ballet, and it is doubtful whether it will be available in the future for the full seasons the opera and the ballet companies have planned.

12.38 A new well-equipped opera and ballet theatre will be an inspiration to both performers and audiences and will be an added tourist and cultural attraction in the city. The province will have the opportunity to insist on a design which creates self-sufficiency through multiple-use and accessibility, while at the same time integrates the entire complex into the urban environment

12.39

RECOMMENDATION

The province's contribution to the new opera/ballet complex should be contingent on a development plan which includes commercial and residential units, a small specialist museum and adequate parking areas so that additional revenue can be generated and self-sufficiency increased. The complex should also be an important architectural addition to the city of Toronto.

12.40 In addition, we urge that no provincial approval be given to proposed opera/ballet house unless an endowment fund, as outlined earlier, is established.

Elgin-Wintergarden Theatres

12.41 At the time of writing this report, the Elgin-Wintergarden complex, in which the province invested an initial $4.5 million in 1981, stands idle on Toronto's Yonge Street.

12.42 We believe that the November 1981 Elgin-Wintergarden programming policy and the Master Agreement between the province and the operator needs to be reviewed by all parties affected by the future restoration, renovation and operation of the complex.

12.43 Potentially many groups and organizations have an interest in the building's future. The City of Toronto for example, ought to be an important player, if not partner, in future initiatives. The Stratford and Shaw Festivals, the theatre community of Toronto, various independent impresarios, the Ontario Heritage Board, local merchants, even the Ontario Film Institute and the Grand Theatre Company, to name but a few, all could have a role to play in making the Elgin-Wintergarden bloom again. Advice should be sought from parties immediately affected by the possible restoration and future operations of the complex and whose cooperation will be needed to ensure the success of any redevelopment.

12.44

RECOMMENDATION

The Minister should accept the responsibility to convene a meeting of all interested parties to evolve new strategies for the development and use of the Elgin-Wintergarden complex.

Ontario Place

12.45 Ontario Place, an agency of the Ministry of Tourism and Recreation, is a prominent complex in Toronto serving local residents and visitors to the city. It provides an opportunity for many performing arts groups to reach newer, younger and wider audiences and for those audiences to experience, at a low admission price, some of the province's most creative talent.

12.46 Apart from the outdoor summer performances, we were disappointed by the small part played by the arts, especially the visual arts, crafts, design and theatre, in the programming and exhibits at Ontario Place. The creation of a special, well-designed arts pavilion would provide a marvellous forum for the arts.

12.47

RECOMMENDATION

The Ministry of Citizenship and Culture should enter into negotiations with the Ministry of Tourism and Recreation to establish a permanent arts pavilion at Ontario Place.

An Overview of Capital Projects

12.48 It would be an error to spend money on new capital projects at the expense of supporting the operating and programming costs of the existing facilities and organizations. We have already referred to the danger of building new facilities without making provision for adequate operating and programming funds. If the costs of programming are not met, the quality of the product being offered will suffer, leading to a decline in box office revenues, and an increased demand for provincial subsidy.

12.49 In examining the various arts and culture capital projects outside Metropolitan Toronto, it is especially important that careful consideration be given to the total cultural "ecology" of the region - to the other arts and culture activities which may be affected by the proposed new facility. The government must also be convinced that the local municipal government and private sector has made provision for adequate long-term support for the new facility.

12.50 The Committee is convinced that the large number of proposals for theatre space in Metropolitan Toronto far exceeds the present audience demand. In addition, the large number of projected capital campaigns cannot be supported. Volunteer groups in Toronto are well aware of the difficulties which they experienced in fundraising while concurrent campaigns were underway for Roy Thomson Hall, the expansion of the Royal Ontario Museum, and the remodelling of the St. Lawrence Centre.

12.51

RECOMMENDATION

Before lending its support to any new or expanded arts and culture facilities in Metropolitan Toronto, the Ministry and representatives from the government of Metropolitan Toronto should undertake a joint study of long- and short- term capital demands for projects in Metropolitan Toronto. These should be assessed in the light of (1) the ongoing costs of present facilities and the ability of the two levels of government to meet them, (2) the projected capital costs of proposed new facilities, and (3) the projected ongoing costs of the new facilities, and (4) the impact which each proposed new facility will have on existing facilities.

CHAPTER 12

APPENDIX

A - PRESSURES

Metropolitan Toronto

1. Arts

Location	Facility	Total Capital Cost ($millions)	MCC Costs ($millions)
Toronto	Elgin-Wintergarden Theatre	19	4.0
Toronto	Toronto Opera/Ballet House	100	35
Toronto	Old Massey Hall Renovation	10	2
Toronto	Theatre Museum (Theatre Block)	3	1
Toronto	Proposed 700-Seat Theatre (Theatre Block)	8.5	3
Toronto	Fitting of Toronto Convention Centre Theatre	2.5	1
Toronto	Heintzman Bldg. Renovation (for Arts Service Organizations)	2	0.75
Toronto	National Ballet School	8	2.25 (Committed)
Toronto	Harbourfront (Factory Lab Theatre)	3	1
Toronto	Harbourfront (Art Gallery)	2.5	0.75
Toronto	Eaton Auditorium and Round Room Renovation	5	2
Toronto	Toronto Workshop Productions	1.5	0.5
Toronto	AGO Conservation Lab	.25*	0.25
North York	Outdoor Amphitheatre-Skylight	1.5	0.5
North York	North York Cultural Performing Arts Centre	45	15
	Total:	208.75	68.0

* Total unknown at this time

Metropolitan Toronto

2. Culture:

Location	Facility	Total Capital Cost ($millions)	MCC Costs ($millions)
Toronto	Theatre Museum (Theatre Block)	3	1
Toronto	ROM Gallery	20	10
Toronto	Ontario Science Centre Exhibit Development	.5*	.5
North York	Black Creek Pioneer Village	1.25*	1.25
Toronto	Ontario Place Redevelopment	44	no MCC share
	Total:	68.75	12.75

* Total unknown at this time

Outside Toronto

1. Arts:

Location	Facility	Total Capital Cost ($millions	MCC Costs ($millions)
Niagara-on-the Lake	Shaw Festival Renovations	1.5	.5
Hamilton	Theatre Aquarius	9	3
Gravenhurst	Muskoka Theatre	1.5	.5
Ottawa	Teachers College Cultural Centre Renovation	10	3.5
Oshawa	Oshawa Cultural Centre	6	2
Kingston	Grand Theatre Kingston Renovation	1.5	.5
Stratford	Stratford Festival Renovations	6	2 (committed)
Thunder Bay	Thunder Bay Art Centre	12	4 (committed)
Windsor	Windsor Art Gallery	1*	1
Oakville	Oakville Performing Arts Centre	.25*	.25
	Total:	48.75	17.25

* Total unknown at this time.

Outside Toronto

2. Culture:

Location	Facility	Total Capital Cost ($millions)	MCC Costs ($millions)
Brantford	Brantford Telecommunications Museum	18	6
Niagara Falls	Engineering Museum	18.5	6
	Total:	36.5	12

B PREVIOUSLY REJECTED OR PENDING - METRO

Metropolitan Toronto - Arts and Culture

Location	Facility	MCC ($million)
Toronto	Francophone Centre, Relocation to Harbourfront	0.5
Scarborough	Construction of Cultural Centre	6
Toronto	Royal Conservatory of Music - renovation of concert hall or construction of new concert hall	1
Etobicoke	Arts Etobicoke, new facility	6
Toronto	Ontario Visual Arts Centre - new construction	0.3
Toronto	Ontario Association of Art Galleries Build Art Conservation Facility Harbourfront	0.15
Toronto	Bathurst Theatre Renovation	0.75
Toronto	Phoenix Theatre - new construction	2.5
Toronto	Comus Theatre - new construction	2.25
Toronto	Canadian Rep. Centre - new construction	0.15
Toronto	Guild House (film) - new construction	1.5
Metro	Reconstruction of Fort Rouille in Exhibition Place	0.3
Toronto	Ontario Heritage House - new construction	0.3
Toronto	Metro Toronto Parks Dept., Restore St. Andrews by the Lake Church	0.11
Metro	New Construction - horticulture complex	6
Scarborough	Scarborough Public Library Board build public library	0.18
	METRO TORONTO	28.99

Outside Toronto

Location	Facility Type	MCC ($million)
Oshawa	New Arts Centre	4.5
Durham	Cultural Centre - renovation of Heritage Building	0.18
Thunder Bay	Kam Theatre - restore church	0.07
Ontario Association of Art Galleries	Upgrading of approximately 35 art galleries as per OAAC study	7.00
Cornwall	New Civic Cultural Complex	2.00
Kingston	Holiday Theatre/Theatre Five - acquire factory for theatre	0.28
Cobourg	Fire Hall restoration	0.10
Gloucester	New French Culture Centre	0.30
London	London Regional Art Gallery - renovations to second floor	1.00
London	Centennial Hall - renovations or construct new performing arts/convention centre	12.00
Peterborough	Build new theatre/convention centre	6.00
Kingston	Build new theatre	3.00
Windsor	Windsor Light Opera - renovation of Cleary auditorium or new construction	3.00
Alexandria	Les Trois P'tits Points Cultural Centre - relocation of existing facility or new construction	0.13
Hearst	Hearst Cultural Centre - new construction	0.10
Richmond Hill	Richmond Hill Theatre - new construction	4.00
Markham	Markham Theatre - new construction	4.00
Meaford	Meaford Opera House - renovation	1.00
Collingwood	New Theatre	5.00
Picton	Regent Theatre	1.00

Belleville	Quinte Dance Theatre - renovation	1.0
Cobourg	Old Victoria College - renovation for Ontario Centre for the Arts	5.0
Kitchener	Homer Watson House - renovation for arts related use/memorial	0.2
Tillsonburg	Restoration/renovation of Annandale House as house museum or interpretive gallery museum or multi-use community building	0.2
Waterloo	National Gallery of Ceramic Art - new construction	1.75
Brampton	Odeon Theatre renovation	2.0
London	Expansion of Royal Canadian Regiment Museum - phase II	0.3
Woodstock	Oxford Museum upgrading	0.13
Stratford	New Stratford Museum	0.08
Almonte	New Textile Museum	6.0
Nanticoke	New or expanded Library/Museum facility	0.15
Windsor	New Hiram Walker Historical Museum	0.8
Kapuskkasing	Renovation of Public Library	0.25
Brant County	Heritage Museum structural study	0.07
Sault Ste. Marie	Museum - conversion of heritage building	0.4
St.Thomas	New Rail Museum	0.1
London	Upgrading of London Museum	0.15
Hamilton	Expansion of Wentworth Heritage Village Museum	0.3
Mississauga	Expansion of Bradley House Museum complex	0 1
Hamilton	Hamilton-Scourge project - new museum complex	6.0
Gloucester	New Museum	0.25
St.Catharines	Develop Civic Square	2.0
Huron County	Expand Huron County Pioneer Museum	0.3

Petrolia	Renovate Clock Tower	0.1
Milton	Town of Milton - renovate Court House/Jail/ Town Hall	0.26
St.Catharines	Ukrainian National Federation - expand/ renovate premises	0.14
Fort Erie	St. Pauls Anglican Church - construct Community Hall	0.2
Grantham	Lions Club, Grantham - build community centre	0.15
Waterloo	Waterloo Hellenic Canadian Rec. Assn. - construct Social/Recreational Hall	0.28
Richmond Hill	Voice of the Vedas - construct cultural/ recreational centre	0.19
Ottawa	Roman Catholic Episcopal - renovate historic church	0.14
Ottawa	Beth Shalom Congregation - construct community centre	0.33
Peterborough	Renovate Court House	0.13
Timmins	City of Timmins - Library alterations	0.2
Sudbury	Serbian Orthodox Church - renovations/ additions	0.16
Ottawa	Restore Nicholas Street Jail	0.2
Burlington	Joseph Brant Museum - renovation	0.2
Elora	Wellington County Museum - renovations to existing site	0.07
Hamilton	Upgrade Kenilworth Branch - Hamilton Public Library	0.11
St.Catharines	Jordan Historical Museum - possible acquisition of alternative sites or secure tenure of existing location	0.1
Norfolk Twp.	Redevelopment of Backus Historical Complex (Long Point) Region Conservation Authority	0.09
Midland	Renovation and Upgrading of Midland Public Library Feasibility Study	0.13
Sudbury	Théâtre du Nouvel Ontario	0.13

Parry Sound	Rainbow Theatre	1.3
Parry Sound	West Parry Sound Museum	0.15
Welland	Welland Museum	0.1
Beckwith	Carleton Place Beckwith Museum	0.1
St.Thomas	Elgin Military Museum	0.07
Kenora	Lake of the Woods Museum	0.5
North Bay	New Museum	0.15
Kingston	Concert Hall	4.0
Kitchener	Waterworks Theatre	0.2
	OUTSIDE METRO TOTAL	$91.07

13. CULTURAL INDUSTRIES

The way in which the Canadian broadcasting, publishing sound recordings and film industries function dictates the degree to which opportunities are available to Canadians to transmit and exchange information ideas and opinions, and to provide entertainment and develop artistic talent.

- Paul Audley, Canada's
Cultural Industries,
Canadian Institute for
Economic Policy, James
Lorimer and Associates,
1983.

PROBLEMS FACING CANADA'S CULTURAL INDUSTRIES

13.1 The wide distribution possibilities offered by publishing, broadcasting, film, sound recordings and the new video technologies could greatly expand the potential audiences for the arts. However, we in Canada, are faced with the enormous competition offered by the United States in all fields of arts and entertainment. According to the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), in its brief to the Committee:

> The United States, the world's largest and most successful distributor of mass market entertainment, produces about $4 billion worth of such materials a year, but manages to sell only about 10 percent of this - $400 million worth - abroad. Like all countries it is dependent on its home market for its basic strength.

13.2 Our "home market" is one tenth the size of America's with most of us living along the world's longest undefended, and porous, border. This, combined with our great trade dependency on the United States, our similar language and lifestyles, helps explain why Canada is the largest foreign market for the American cultural product. Much of the $400 million which the U.S. entertainment industry realises as profit from abroad comes from the Canadian consumer, leaving little incentive or opportunity for profit for the Canadian producer or artist.

13.3 Paul Audley, in his book, Canada's Cultural Industries, describes the effects of this situation:

> Canadian books, feature films, sound recordings and television drama have only a very limited share of the domestic market - 16, 2, 7, and 4 percent respectively. ...The problem is not that well financed and distinctively Canadian books, films, records and television drama programming are being offered and rejected, but that they are in limited supply, relatively little funds are available for their production, and they typically receive inadequate distribution and exhibition. ... In every sector it is far cheaper and far less risky to import foreign material than to produce Canadian material.

13.4 Audley challenges the myth that Canadians are unconcerned about their own cultural endeavours, pointing out that in 1979 a public study showed that 83 percent of Canadians were in favour of government support for cultural activities.

13.5 Ontario is the centre for between 75 and 90 percent of all English language production in these areas, and the problems which the cultural industries face nationally, they also face provincially. Ontario has provided enlightened leadership in recognizing the vital importance of this sector of production for both employment opportunities and cultural expression. Various loans, loan guarantees and interest subsidy programs for the publishing industry through the Ontario Development Corporation (ODC) and Wintario Half-Back programs for Canadian books, magazines, films and records, reflect this interest and the realization that without government involvement, many of the cultural entrepreneurs and the artists they serve, would be forced out of business.

13.6 Here are some of the major problems which face our cultural industries - both in the manufacture of cultural products and in the electronic dissemination of cultural programming i.e., the print and visual media.

1. The small size and wide distribution of the home market, particularly when compared to the American one.

2. The low cost of the imported product, compared with the high cost of the original Canadian production.

3. The difficulties, at the national level, of instituting policies and programs to limit the spill-over of the American product into Canada, combined with the lack of policy coordination and inadequate funding to ensure successful production and distribution of the Canadian product.

4. The frequent lack of coordination between federal and provincial governments, particularly in the areas of overlapping jurisdictions.

5. Despite the Ontario government's leadership in support of the cultural industries, there remains a lack of coordination among various provincial ministries, agencies, crown corporations and educational institutions in Ontario, all of which play some role in regulating or funding the cultural industries.

13.7 It is on this last point that we will concentrate in this chapter, as we look at the province in relation to the cultural industries, and what course it might follow in the future.

The Cultural Industries in Ontario

13.8 There have been many excellent studies and reports prepared on this vast subject, including what is still regarded as the most comprehensive inquiry on publishing, the provincial Royal Commission on Book Publishing (1970-72). There exists, as well, comprehensive internal ministerial documents such as A Proposal to Establish an Ontario Cultural Industries Development Corporation (1980), and Paul Audley's A Profile of the Cultural Industries in Ontario (1982).

13.9 We will not attempt to duplicate these special reports, but will refer to them, and the recommendations they make, many of which are as relevant today as when they were written. In addition, the Committee has received several well-researched and convincing briefs on this subject from, among others, the Association of Canadian Publishers, ACTRA, and the Canadian Periodical Publishers Association.

13.10 There are, as well, two important studies just completed but not yet available to the Committee, which will have an impact on two branches of the cultural industries. One, on the subject of filmmaking, was commissioned in June 1983 by the then Minister of Trade and Industry, Gordon Walker, "to assist the ministry in identifying problems facing artists, producers, and distributors, and advise what action Ontario can take to assist them." Paul Audley, commissioned to prepare this report, should by now have completed it. The other, A Study of the Periodical Publishing Industry, prepared by Woods Gordon, has recently been submitted to the federal Department of Communications.

13.11 In making recommendations on the cultural industries, we recognize the need both to increase the opportunities for employment for artists and to provide financial assistance to the cultural entrepreneurs. We will deal with book and periodical publishing and with film, broadcasting and video. Although we do not discuss the sound recording industry, we understand that many of the problems it faces with regard to equity capital and distribution are similar to those found in other cultural sectors.

The Role of the Ontario Government

13.12 From July 1975 to April 1982, first within the Ministry of Colleges and Universities, then Culture and Recreation, and finally, Citizenship and Culture, there was a Cultural Industries Branch which was instrumental in establishing "policies and programs in the development of Canadian cultural industries in Ontario, including film, recording, book publishing, periodicals and commercial live theatre."

13.13 The Branch had a director and a small staff, and while some of the policies and programs which began with the Cultural Industries Branch including the Book Publishers Loan Guarantee and Interest Subsidies program (with the Ontario Development Corporation), grants to film festivals and Wintario Half-Back programs, still exist, they do so under various administrative programs - as part of the Arts Branch, or of Grants Management. As a result there is a lack of coordination in the provincial government in support of the cultural industries, and a lack of long-range planning.

13.14

RECOMMENDATION

The Minister of Citizenship and Culture should re-establish within the department a Cultural Industries Branch with a renewed mandate to assess the needs of, and develop and coordinate policies and programs for, the cultural industries. This should be done in cooperation with the Ministry's own agencies, other provincial ministries, the federal government and the representatives of the cultural industries themselves. Policies and programs should be designed to increase the artistic and economic health of the province's cultural industries.

BOOK PUBLISHING IN ONTARIO

The Royal Ontario Commission on Book Publishing issued its report in 1972, and as a result of the findings of that Commission, the Ontario government created a number of programs of support for Canadian-owned publishing companies to complement the existing grant programs of the Ontario Arts Council. As a result of the implementation of these programs, Ontario can be described as the leader among the provinces in recognising the value of having a Canadian-controlled publishing

> industry.... In many ways, publishing is the model cultural industry in terms of government policy
>
> - Association of Canadian Publishers, in its brief to the Committee.

13.15 The policies of the Ontario government have provided leadership in this country's efforts to bolster its indigenous book publishing industry. About 98 percent of all English-language publishing in Canada comes from this province, and Ontario's policies have encouraged all forms of literature - contemporary fiction, poetry and art criticism, and historical, political and social writing. The effects on publishers and authors alike have been profound.

13.16 As with other cultural industries, book publishing in Canada requires government support to overcome numerous challenges: the small domestic market, the formidable competition provided by both foreign books and foreign-controlled publishers operating in Canada, short print-runs and high manufacturing costs, poor distribution systems, poor access to subsidiary markets such as mass-market paperbacks and film and television, and chronic undercapitalization. To combat these problems, the province has instituted a range of programs which is impressive.

The Ontario Arts Council and Its Publishing Programs

13.17 Through the Ontario Arts Council grants have been made for a number of years to a wide cross-section of writers and publishers. Grants to writers are made on the recommendation of certain selected Canadian-owned, Ontario-based publishing houses, although the grant (up to $5 000) is paid directly to the author, not as a royalty payment or an advance against royalties, but as an unconditional grant. In 1982-83, forty-three publishing firms, ranging from the University of Toronto Press to Kids Can Press, were eligible to recommend writers for grants. Grants to publishers, based on past publishing performance, are made to many companies, including many of the smaller, literary houses, as well as to literary associations - "towards programs and projects that contribute to and assist Canadian writers in the marketing or distribution of their work." In 1982-83, slightly more than $600,000 was divided into 524 grants to support writers.

13.18 While many of the writers and publishers with whom we spoke support the Arts Council's programs, the Committee feels that these programs should be reassessed, along with other OAC programs, when the Council undertakes its two-year internal review. We feel that it is time to re-examine writers' subsidies and publishers' grants as they now exist. With limited funds it may well be that the OAC should be supporting fewer with more, for the overall health of writing in Ontario.

Trade Book Publishing

13.19 Trade books are described by Roy MacSkimming as "those books that people will buy because they want to read them, not because they have to." In a paper entitled Trade Publishing in English Canada (1981), MacSkimming went on to say:

> The fact that reading is a voluntary and highly individualized activity also serves to remind us that the trade publisher - if he is a true publisher, issuing

> original titles and not merely distributing someone else's books - operates within a particular culture. The needs, tastes and interests of that culture, shape both the publisher and the readers for whom he publishes. When we speak of trade publishing then, we are speaking in the fullest sense of a "cultural industry", for the industry would have no reason to exist without the culture, and the distinctive intellectual and spiritual interests of its citizens.

13.20 In Canada, this important but risky business has been the subject of numerous commissions, reports, articles and statistical analyses, beginning with a major study in 1969, commissioned by the federal Department of Industry, Trade and Commerce, followed in Ontario by the Royal Commission on Book Publishing (1970-72). Most recently, publishing has been discussed in Paul Audley's work on the cultural industries, both nationally in Canada's Cultural Industries (1983), and provincially in A Profile of the Cultural Industries in Ontario (1982).

13.21 From these and other reports we learn that:

- To a greater extent than is the case in any other cultural industry, book publishing is based in Ontario - and not just in Ontario, but in Toronto - where about 80 publishers are located. In 1980, 83 percent of the publisher/agent industry's net sales revenue were accounted for by companies based in Ontario.

- In 1979, book sales in Canada for all languages, according to Statistics Canada, amounted to $816.5 million. This was almost double the 1975 amount of $476.6 million.

- In 1979, books from Canadian-based publishers accounted for $208.2 million, or 25 percent of sales, leaving 75 percent of total sales to imported books.

- Spending on American publications represented almost 80 percent of the total spent on foreign books.

- Canadian-owned publishers controlled only 12.5 percent of the total domestic market in 1979. However, these same Canadian-owned companies published 85 percent of all the titles in Canadian studies and 97 percent of all Canadian literature.

13.22 A recent study by Lorimer and Shaw, Book Reading in Canada, shows that Canadians want to read, and do read, Canadian-authored books. Part of the enthusiasm for Canadian culture and Canadian literature, grew out of the burst of national pride in the Centennial year, 1967. In 1969, trade books accounted for only 27 percent of publishers' sales in this country, and textbooks for about 50 percent. Today, that figure is almost exactly reversed - with Statistics Canada reporting trade book sales as 49 percent of publishers' total sales, and textbooks (elementary, secondary and post-secondary) as 29 percent.

13.23 How this came about illustrates both the strengths and weaknesses of government support for publishing. At the very time interest in Canadian cultural expression was increasing, the educational foundation of Canadian publishing was being eroded.

Textbook Publishing

> The policy of decentralization, introduced in 1969, designed to allow Boards of Education greater autonomy (in the amount they chose to spend on textbooks) has inadvertently de-emphasized the importance of the role of the textbook.
>
> - Canadian Book Publishers' Council, in a brief to the Committee.

13.24 Since between 34 and 40 percent of all book sales are made to public sector purchasers - governments, schools, libraries, etc. - the purchasing policies of governments and their agencies and institutions, are, according to Paul Audley, "a key factor in determining the success or failure of Canadian books, Canadian publishers, and the Canadian book distribution system."

13.25 Textbook publishing in Ontario has gone through several stages in response to government policy changes. In the late 1950s, there was a gradual replacement of books of foreign origin with books written and manufactured in Canada. This was followed by a decision, in 1969, to stop allocations from the Ministry of Education to school boards in the province, designated specifically for the purchase of textbooks and other learning material. However, school boards are provided with a list of approved books - Circular 14. The books it recommends are largely Canadian-authored and manufactured.

13.26 Once the "Canadian manufactured" criteria appeared for educational publishing, some foreign publishers, primarily American, recognized the opportunity for increased profit and cancelled their agency agreements with Canadian publishers. They then established their own branches in Canada. The importance of the textbook market is illustrated by the fact that it accounted for 31 percent, or $134.6 million of total book sales in 1978 in Canada.

13.27 Thus, revenue from textbook sales - even in Ontario where the per pupil expenditure for textbooks is significantly lower than in any other province - still remains a source of potential revenue for the Canadian publishing industry. Any policies or programs, therefore, which result in increased textbook sales by Canadian-owned, Ontario-based publishers, will increase the amount of revenue which could be made available for the vital, but rarely profitable, trade book business.

13.28 The Royal Commission on Book Publishing (1970-72), recommended that there be an amended form of specific funding for the purchase of approved school books (on a per pupil basis) and that the criteria for books selected for inclusion in Circular 14 be expanded to include the words "published by Canadian-owned companies."

13.29 Although this recommendation has not yet been adopted, another of the Commission's recommendations designed to give financial assistance to the Canadian owned publishing sector has been implemented.

Publishing Programs Within the Ministry of Citizenship and Culture

13.30 Early in 1972, the Book Publishing Development Program was established, offering Ontario Development Corporation loans, loan guarantees and interest subsidy assistance for Canadian-owned, Ontario-based firms. It is the job of the Ministry of

Citizenship and Culture to examine a company's cultural contribution and the responsibility of the Ontario Development Corporation to examine its financial position. Currently, the ODC holds about $5 million in loans and loan guarantees to 15 publishers, and provides approximately half a million dollars in interest subsidy annually. The relationship between Canadian ownership and the production of books by and about Canadians provides the most persuasive argument in support of all programs which reflect a "Canada first" policy.

An Integrated Publishing Policy

13.31 If the government of Ontario wishes to reaffirm the Premier's 1973 statement which pledged "the government's commitment to maintaining a viable Canadian publishing industry in Ontario, and our determination to ensure for the people of Ontario that this industry is capable of continuing to make a contribution to our education system, and our culture," it should support only programs and policies which strengthen the position of Canadian-owned publishers.

13.32 Since provincial loans, loan guarantees and interest subsidies, grants made by the Ontario Arts Council and federal publishing programs worth millions of dollars to the industry in this province are all based on a criterion of Canadian ownership we feel that the same should apply to all provincial programs, including those of the Ministries of Education and Colleges and Universities. At the moment in Ontario, it is estimated that about 66 percent of the total educational sales - elementary and high school - representing about $80 million, is paid to foreign-owned companies. Economic, cultural and educational benefits will follow the institution of a consistent publishing strategy in the province. Greater self-sufficiency, increased profitability and larger financial rewards to writers of all kinds will follow the strengthening of this sector of publishing.

13.33 RECOMMENDATION

In order to strengthen the textbook sector of the Canadian-owned book publishing industry in Ontario, and, as a result, to make increased revenue available for trade book publishers who are already eligible for provincial assistance:

(1) The Minister of Citizenship and Culture should convince the Minister of Education of the necessity to amend Circular 14 so that the criteria for textbooks selected include the words "published by Canadian-owned companies".

(2) A similar Canadian ownership requirement should be introduced for all other educational support material programs, such as the Learning Materials Development Fund and the French Fund, and for the production of computer software (manuals, guides, programs and courseware.)

(3) This policy should be adopted, announced, and implemented gradually and incrementally over a period of between five and ten

years, following the pattern established in the 1950s when there was a shift away from foreign textbooks.

13.34 The ODC, working in cooperation with the Ministries of Citizenship and Culture and Education, could facilitate access to capital in the form of loans and loan guarantees, or by matching the principal's investment in the Canadianization of foreign-owned operations, using the existing Foreign Subsidiary Buy Back program of the ODC.

Other Programs and Further Study

13.35 Following the re-establishment of the Cultural Industries Branch within the Ministry of Citizenship and Culture, there are a number of areas, in addition to educational publishing, which it should examine, so that policies and programs are implemented which further strengthen the Canadian-controlled publishing industry. For example:

- There should be a re-examination of the financial support available to Canadian publishers through the Small Business Development Corporation, with the possibility of increasing the rate of support especially to those Canadian companies entering the educational publishing field.

- A study should be made of the possible effects of providing financial incentives to libraries in Ontario to encourage the purchase of material from Canadian-owned publishers.

- There should be an examination of the effects of the grant eligibility requirement that books must be "manufactured" in Canada and the effects this has on subsidized publishing on the one hand, and the book manufacturing industry on the other. It appears that in the short term, the Canadian printing industry, rather than Canadian publishers and authors, are the principal beneficiaries of this policy. Many publishers have turned to the province for additional publishing subsidy, because the manufacturing requirement has contributed to uncompetitive printing costs which publishers must pay if they wish to be eligible for government assistance. Other publishers have part or all of their work manufactured out of the country. An outstanding example occurred when the AGO, in partnership with McClelland and Stewart and the Ministry of Citizenship and Culture, used a Hong Kong firm for the printing of its catalogue for the 1983 Alex Colville exhibition.

- There should be an investigation of the problems connected with the distribution of mass market paperbacks, which are the same as the problems for the distribution of Ontario-published periodicals.

PERIODICAL PUBLISHING

13.36 Over the years, as a result of several royal commissions on publishing, the mass media or the arts, legislation, both federal and provincial, has been implemented to protect the Canadian periodical publishing industry from being completely overwhelmed by the Americans. (Of all revenue from the sale of American magazines coming from outside the US, Canada contributes 78 percent.)

13.37 The main concern of the members of the Canadian Periodical Publishers' Association involves retail distribution, which in Ontario falls within the jurisdiction of the Ministry of Consumer and Commercial Relations.

13.38 On the basis of its analysis of the degree of foreign control, ownership concentration and dominance of foreign publications in the distribution system, the Royal Commission on Book Publishing in Ontario (1970-72) recommended that legislation be passed establishing a licensing system for all Ontario companies primarily involved in distributing periodicals or mass market paperback books. As a result, the government of Ontario in 1971 passed Bill 64, An Act to Provide for the Distribution of Paperback and Periodical Publications.

13.39 The original legislation was drafted very quickly to respond to the threatened expansion of foreign control over geographical wholesaling in Ontario. In its final report, the Royal Commission recommended amendments to the Act which would have dealt specifically with creating increased access to newsstands for Ontario publishing products. The proposed amendments were never passed.

13.40 We feel that the problems faced by the periodical publishers are similar to those faced by book publishers. There is not now, however, a loan guarantee or interest subsidy program for Canadian-owned, Ontario-based periodical publishers, as there is for book publishers.

13.41 RECOMMENDATION

Within the proposed Cultural Industries Branch of the Ministry of Citizenship and Culture there should be an officer with special responsibilities for the periodical publishing industry within Ontario. This officer should:

(1) coordinate with the Ministry of Consumer and Corporate Relations, in cooperation with the Canadian Periodical Publishers' Association, the Periodical Distributors of Canada and the Association of Canadian Publishers, an examination of the periodical distribution system in the province since 1971, and if necessary recommend changes to the Paperback and Periodical Distributors Act.

(2) study, with the Ministry of Industry and Trade, the value of loan guarantee and interest subsidy programs for Canadian-owned, Ontario-based periodical publishers, comparable to the programs now offered book publishers.

13.42 The Minister should also be advised that the federal Department of Communications received, early in February 1984, a comprehensive study of periodical publishing in Canada, prepared by Woods Gordon. While a copy of this 200- page report was not available to the Committee, we have been told that it includes an examination of the overall health of the industry and discusses some of the particular concerns of the Ontario-based publishers, such as the retail distribution network, the effects of government policies and protective measures, writers' remuneration and new technologies. The DOC is currently assessing the report with the intention of introducing new legislation within the year.

13.43 **RECOMMENDATION**

Since the Canadian English-language periodical publishing industry is located primarily in Ontario, the Minister of Citizenship and Culture should acquire and examine the recent Woods Gordon study on the subject prepared for the federal Department of Communications. After consulting with other concerned provincial ministers and service organizations, the Minister should make recommendations to the DOC in the interests of the province's periodical publishing industry.

FILM, TELEVISION AND VIDEO

Everyone's Responsibility - No One's Responsibility

13.44 There are currently six provincial government ministries with responsibilities for some aspect of the film, broadcasting and video business. The Ministry of Citizenship and Culture, which once had a Cultural Industries Branch with an officer responsible for film, now plays only a very limited role through a few specific subsidies, for example, in 1982-83 to the Academy of Canadian Cinema, the Canadian Film Institute, and Toronto's Festival of Festivals amounting to $144,400. However, through the Ministry of Citizenship and Culture, the province gives financial subsidy to two broadcasting outlets, TVOntario and CJRT-FM. In addition, the Ontario Film Institute receives most of its operating expenses from the money which the Ministry allocates to the Ontario Science Centre, currently the home of the Ontario Film Institute. As well, the Ontario Arts Council provided grants to film and video artists, in amounts (in 1983), of up to $25,000 for filmmakers, $5,000 for screenwriters and $10,000 for video artists.

13.45 The Ministry of Industry and Trade established in 1981 an office of film, video and software development. It also promotes Ontario as a film location and undertakes limited marketing assistance for Ontario's productions at a number of international trade fairs, including the Festival of Festival's trade forum. The Ministry of Consumer and Commercial Relations is responsible for the administration of the Ontario Theatres Act, governing technical movie theatre standards, and provincial censorship. The provincial censor is frequently at odds with the exhibitors of film in not for profit locations such as government-subsidized art galleries, and film festivals. The Ministry of Transportation and Communications represents the province at CRTC hearings, and has offices which are responsible for common carriers, cable, radio and television issues as they affect the province. The Ministry of Tourism and Recreation commissions work to fill the big IMAX screen at Ontario Place. In addition, several Ontario ministries generate a considerable volume of film and television production, in the form of made-for-TV commercials, as well as other educational and "program specific" film projects. Clearly there should be coordination in all the provincial government film activities.

A Film Policy for Ontario

13.46 In 1981, the Cultural Industries Branch of the Ministry of Culture and Recreation, prepared and distributed a document proposing an Ontario film office, which would provide "a central focus for current Ontario government activities affecting, or in support of the province's motion picture industry." At the time of writing this report, there most certainly is no film office providing "a central focus" or policy direction, for the film industry in this province.

13.47 It should be noted that in 1980, the Quebec government revised its film policy and by 1982 was providing approximately $4.2 million in support for its film industry through the Institut québecois du cinéma et de la vidéo. Similarly, in 1981, the government of Alberta passed legislation - the Motion Picture Development Act - and by 1982 had projected expenditures of $3 million to stimulate motion picture development in that province.

13.48 Certainly Ontario, which contains roughly half of the 292 private film and video productions companies in Canada should have an integrated film policy and system of financial support.

13.49 In June 1983, the then Minister of Industry and Trade, Gordon Walker, announced that he had commissioned Paul Audley to prepare a draft cabinet submission proposing various approaches to film and video financing, regulation and administration. There was not, as far as we have been able to determine, any prior consultation with the Ministry of Citizenship and Culture, or with any of the other ministries which now share responsibilities for some aspects of film regulation or production. The Committee strongly believes that the development of a cultural industry should not be done exclusively through an economic development agency. Decisions based strictly on economic arguments will result in an export-oriented industry, which we feel will not serve the cultural aspirations of the province or its filmmakers, and if we judge by the experience of the Canadian Film Development Corporation, will provide very little in the way of long-term economic benefits.

13.50 In Ontario, just as the Ministry of Citizenship and Culture is responsible for providing a cultural appraisal of any publisher requesting support from the Ontario Development Corporation, it is vital for the success of any future program of assistance for film and video that it receives both a cultural and an economic assessment.

13.51

RECOMMENDATION

Any future recommendations for programs of financial support for film or video, should appear as a joint submission from both the Minister of Industry and Trade and the Minister of Citizenship and Culture, and should be based on an integrated provincial film strategy established jointly by the two ministries.

13.52 For purposes of our discussions on film and video, and in making our recommendations, we have divided film and video into three major areas - large- , medium- and small-scale productions.

Large-Scale Production

13.53 The large-scale sector of the film and video industry is the most volatile and problematic, with budgets in excess of two million dollars, producing large feature films, major television and variety series, and network documentaries. In 1979, when there was a 100 percent tax write-off for large-scale film financing, about $180 million in public and private funds went into this sector nationally. By 1982, after the Canadian Film Development Corporation tightened its Canadian content criteria and the tax incentive was reduced by half, national production slipped to $30 million annually.

13.54 Even with government as a funding partner, investors could only realize a profit, it was assumed, with international, i.e., American distribution. To make the films more attractive to American distributors, and it was hoped, to American audiences, the content of the films was dramatically altered, with the result that, for example, Toronto was made to look like Dallas. Despite these artistic compromises, very few films were ever distributed anywhere. Recent federal studies show that even if these films had received American distribution, they would have been fortunate to recover 10 percent of their original investment.

13.55 In 1982, in Public Strategy and Motion Pictures: A choice of instruments to promote the development of the Canadian film production industry, S. Daniel Lyon and Michael J. Trebilcock wrote: "Private interests seem to have benefitted vastly more from current policies than any perceived 'public interest' in promoting a stronger Canadian cultural identity - either by showing Canadians to themselves, or by showing the rest of the world what Canadians can accomplish."

13.56 It is the Committee's belief that this area of film investment will prove neither financially, nor culturally rewarding, and the Ontario government would do well not to repeat the mistakes of the federal government in this large-scale sector of the film industry.

13.57 **RECOMMENDATION**

In the interests of developing a creative and indigenous film and video industry in the province, the Minister of Citizenship and Culture should ensure that the province does not provide subsidy for the large-scale film and video projects.

Small-Scale Production

13.58 At the opposite end of the spectrum from these full-blown feature film ventures, is the independent or avant-garde cinema and video projects, the student and early-post student efforts, costing $50,000 or less. These ventures, funded by the Canada Council and the Ontario Arts Council are, at their best, the "sketch pad" for film and video, and can never be expected to return a profit.

13.59 It is often from this small, experimental sector that the film and video makers with vision and ambition emerge. At the moment, problems in this area centre around the very low amounts of the grants available for these productions, from the Ontario Arts Council, and the lack of exhibition or distribution possibilities - either at Ontario film festivals (both large and small) or on TVOntario.

13.60 **RECOMMENDATION**

The Ministry should recognize the value of film and video festivals, and presentation on TVOntario, of the province's small-scale film and video production.

Medium-Scale Production

> Canada would be in a better position to produce and distribute recorded materials if it built its strategy on our small scale market economy, frankly facing, and boldly solving some of the difficult problems such as our economy raises.... It must be based on an unequivocal adoption of Canadian cultural objectives - basically (in our view) the production and distribution of Canadian materials created and produced by Canadians primarily for Canadian audiences.
>
> - ACTRA, in its brief to the Committee.

13.61 In considering the future role of the province in supporting the film and video industries, we feel that the government should focus its attention on the medium-scale sector, i.e., productions in the fifty-thousand to two-million-dollar range, concentrating on low-budget features, but including as well some documentaries, institutional and informational films.

13.62 The test of any cultural and industrial policy for film and video will not be the volume of production or the size of the budgets available for any single project. It will be its character, and here the province is in a position to make a positive contribution. With so much public and private production capacity and capability within this province, increased productivity is almost certain to occur. The province, through the establishment of a strong film policy and financial support aimed at the medium-scale industry, can increase the opportunity for Ontario's filmmaking, screen writing, acting and technical talent.

13.63

RECOMMENDATION

The Minister of Citizenship and Culture should support those policies and programs which encourage, in Ontario, a medium-scale film and video industry, designed to reach the Canadian home market, using television as its principal means of distribution.

13.64 With the establishment of the Canadian Broadcast Program Development Fund under the chairmanship of Ontario filmmaker Peter Pearson, the federal government has recognized the "need to identify provincial and regional interests in the development of Canada's program production industry" where, the producer is free to solicit the financial participation of any provincial or federal organization or private investor in Canada. Thirty-five million dollars are to be distributed by this fund in its first full year, with up to $60 million in its fifth year. Approximately two-thirds of the fund is to go into English-language television productions, with at least one-half of the money from the fund applied to television productions intended to be exhibited by private over-the-air broadcasters in Canada and half by the CBC.

13.65 Many cultural analysts point out that we have lost the opportunity to distribute our films in theatres and over pay-TV. This new federal program is based on a principle of cooperation between private producers, provincial funding bodies and the federal government, and on a guarantee of television distribution. It offers another opportunity to create a culturally significant, indigenous film and video industry. The province of Ontario, through an articulated and integrated film policy which gives support to medium- scale productions, could play an important role.

The Performing Arts and Film and Video

13.66 An additional reason for the Minister to concern herself with the policies and financial support for the medium-scale production sector, is the rewards this form of production could bring to the performing arts. Our performing arts organizations want to be able to reach larger audiences and to receive revenue from the sale of their productions on television. This is an area in which most performing arts companies have had little experience and have realized little profit.

13.67 Outside of public broadcasting - in Canada, largely the CBC - the private sector has paid scant attention to the work of our theatre, dance or opera companies, or our symphony orchestras. (The same is true for non-commercial performing arts groups in the United States, according to a recent study prepared by Theatre Communications Groups Ltd., which examined the relationship between the not for profit theatre companies and American television - public, private and pay.) Our not for profit arts will never benefit from an entirely commercial film/broadcasting/video marketplace, and must rely, in some way, on public sector support.

13.68 Provincial subsidy to the medium-scale production sector could result in increased productions which bring the best of our performing arts groups to television, and in this way provide new audiences for the arts and new revenue to the companies themselves.

An Ontario Screen Institute

13.69 No program of government subsidy for a film and video industry can succeed unless we have cultivated the talent which exists in this province to be able to take advantage of new film and video opportunities. At the moment, almost all the Canadian directors who have made an impact in Canadian cinema have either come from the National Film Board, or have had to go elsewhere to study - to Italy, to England, to the United States. If we are interested in, and committed to, increasing film and video literacy and production in Ontario and if we want to develop the talent we have, we must make the long-term investment in proper training.

13.70 Film teaching has never been entirely integrated nor entirely successful in the university milieu. In most Ontario universities, the programs are arbitrarily placed in those departments that showed a desire to enter the field. The subject is taught under the auspices of English, Drama, Visual Arts and Journalism. On the whole, the programs operate in the face of several unresolved divisions in outlook, function and purpose.

13.71 Any provincial government film and video policies or funding schemes, especially for the medium-scale sector, which aim at creating works of genuine cultural importance, would be greatly assisted by the establishment of a screen institute. This should be done outside any existing post-secondary educational institution.

13.72 This institute should train a small number of well- rounded, diverse individuals in the skills necessary to produce and comment upon Canadian media undertakings. It must be located in an urban centre, preferably Toronto, where students would have access to both the private sector communications industry and the widest possible variety of art forms.

13.73 Ideally, such an institution should be housed within or have an "across-the-street relationship" with a major media institution (e.g., be part of the proposed CBC complex) where it would have access to new productions and state of the art equipment. It should also house an archival collection (perhaps the Ontario Film Institute, combined with the CBC archives) as well as a library of books and journals.

13.74 The institute should maintain exhibition, seminar and conference programs of its own to further its students' exposure to new and classic work and to expand the horizon of the interested public. It would actively interact with other relevant institutions, offering its students the possibilities of sabbaticals and exchanges (e.g., with Stratford, Banff, the National Film Board, journalistic, business, universities and government entities). The program offered by the institute would begin with the selection of a relatively small number (twenty to thirty individuals).

13.75 The institute as proposed here would offer the advantage of providing an interchange of talent and development in a complex, rapidly changing and vital field. It would be an attempt to integrate a provincial concern (education) with a mutual concern with research and development, the arts, and the larger context of nation building. It will enhance film and media teaching at all levels by providing exposure to a world-class institution in the field. Its graduates will ensure a continued Ontarian and Canadian supremacy in this area and its costs will be minimized by an emphasis in student work toward the production of socially useful products. Indeed, one must question the wisdom of continuing to support media endeavours without rationalizing the pursuit through the creation of such an institution.

13.76

RECOMMENDATION

As part of its overall film policy, the province should establish and fund an Ontario Screen Institute as a long-term investment in the talent of this province and the important contribution it will make to film and video production.

AN ONTARIO CULTURAL INDUSTRIES DEVELOPMENT CORPORATION

13.77 We have discussed in this chapter book publishing programs which provide government assistance, and we have made recommendations on ways the Canadian-owned publishing industry could be strengthened. We have looked at some of the needs of the periodical publishers in Ontario, as well as at the importance of establishing an integrated film and video policy for the province, concentrating on medium-scale production. In all these programs, the cultural assessment of all future applicants should be the responsibility of the Ministry of Citizenship and Culture. This assessment would be made according to the articulated cultural industries policy and supervised by a Cultural Industries Branch within the MCC.

13.78 At the present time, other ministries and their agencies - for example, the Ministry of Industry and Trade and its Ontario Development Corporation - are now establishing funding programs for various aspects of cultural industry assistance. While individual programs of support may be valuable we feel that financial support for these industries might better be administered by a single entity in the interests of clarity, simplicity, economy and overall effectiveness.

13.79

RECOMMENDATION

While it would remain the responsibility of the Ministry of Citizenship and Culture to establish cultural policy and to provide a cultural assessment of all applicants seeking government support, we recommend that if the province wishes to maintain its leadership role with regard to the cultural industries, it establish an Ontario Cultural Industries Development

Corporation as the central source of funds to implement this policy. The Corporation would be provided with a clear mandate and sufficient resources to coordinate, integrate and enhance the province's financial contributions to the cultural industries.

14. THE ARTS AND EDUCATION

> The province has a major responsibility for ensuring that the Arts are an integral part of the core curriculum in public education at all grade levels. Not only is this essential for the well-being of individuals in a civilized society, but it also creates citizens more aware of the value of the Arts, and as a result, more supportive of the Arts.
>
> - Ontario Federation of Symphony Orchestras, in a brief to the Committee.

14.1 Although the terms of reference for this Committee did not specifically ask that we make recommendations on the relationship between the arts and education, the subject was unavoidable. Over and over again, at meetings and in submissions from artists, arts organizations, concerned educators and the general public, we were told how important it was for us, in helping to set "ten year goals for the development of the arts in Ontario" not to exclude the subject of the arts and education.

14.2 The Applebaum-Hébert Commission, because it was reporting to the federal government, was not in a position to recommend changes in arts education in the school system, since, constitutionally, education is a provincial concern. However, as a provincial committee, asked to make recommendations on the "appropriate areas for government involvement in arts development in the 1980s," we felt that we had to acknowledge the role of education in developing the audiences and the artists of the future.

14.3 In this chapter, we concentrate on only four areas of this immense subject. First, we focus on the area of the arts within the school curriculum, at both the elementary and secondary levels. While matters of curriculum remain principally the responsibility of the Minister of Education, we will recommend ways in which the Minister of Citizenship and Culture, working with the Minister of Education, can ensure a place for the arts in our schools. Then we will make recommendations to strengthen the Creative Artist in the Schools program, which is already an important cooperative venture between the Ontario Arts Council and local school boards. Next, we will recommend policies by which the Ministry of Citizenship and Culture could encourage its arts and culture agencies to expand their educational roles. (It was, after all, as educational institutions that they first began receiving provincial subsidy.) Finally, we will look at the education of the artist - beginning in high school and extending to the graduate, post-graduate and professional levels.

14.4 Certainly these are complex subjects, made more complex by the division, in 1975, of "education" and "culture" - including the arts - into two separate ministries. But according to our survey, the subject of the arts and education in all its many aspects is of such vital concern to the majority of Ontario residents that we feel it should be of concern to the provincial government.

Survey Results

14.5 Our survey, The Perceptions, Attitudes and Behavior of Ontario Residents Toward the Arts in the Province: 1983 revealed:

(1) that early exposure to the arts, whether taking courses at school or attending art performances, is a critical predictor of attendance in adulthood;

(2) that 96 percent of the population support school-based courses in the arts;

(3) that 72 percent feel that these school-based courses in the arts should be financed from the school budget;

(4) that 70 percent indicated that these school-based courses in the arts should be offered for credit.

14.6 In terms of education, then, the survey clearly reveals that Ontario residents want "courses in the arts" taught within the school system and paid for by school boards. From the point of view of the arts themselves, this early exposure to the arts is of enormous importance in building future audiences. For these reasons we feel that it is in the best interests of both education and the arts in Ontario that there be adequately funded arts programs available to everyone within the school system.

PROVINCIAL STATEMENTS ON THE ARTS AND EDUCATION

14.7 In a major statement on the role of the arts in education, the Minister of Education, the Honourable Bette Stephenson, stated:

> Artistic expression involves the clarification and restructuring of personal perception and experience. It is found in visual arts, music, drama and literature as well as in other areas of the curriculum where both the expressive and receptive capabilities of the learner are being developed.

14.8 "The arts in education" and "the arts and education" have both been extensively studied. There have been two recent studies, funded by the Ministry of Education on various aspects of these two subjects. One is by Judith Strand Major, Arts and the Curriculum for the 80s (1983)* and the Toronto Board of Education's Final Report of the Work Group on the Performing Arts (1982). In addition, the Canadian Conference for the Arts has just initiated its second study on these subjects. There are then, many reports which make recommendations for expanding the role of the arts within the school system, but very few of these recommendations have been implemented.

14.9 In approaching this complex subject, generalizations are difficult. Certainly, there are enlightened school trustees, principals and teachers, who, with the support of concerned parents, have brought the arts to their students in exciting and imaginative ways. And certainly, students in such major centres as Toronto and Ottawa, can, with little effort or expense, take advantage of the many cultural and artistic opportunities available in their own cities. Still, the fact remains that the Ministry of Education and the majority of school boards within the province, have not established programs which recognize and respond to the need for an early, and continuing, association with the arts for all Ontario students.

WHY STUDY THE ARTS?

> Priority funding must be given to the arts in education, as this is an area which creates audiences of the future and offers significant cultural enrichment to young growing minds.
>
> - Carousel Players of St. Catharines, in a brief to the Committee.

14.10 In many schools, the arts are seen merely as finger painting for kindergarten children; as something to do in the last period of school on Friday; as a relief period for the teacher; as something to be done when the weather is bad - something apart from "real" education. If the arts are ever integrated into the school curriculum, it is during the kindergarten years. Here they are seen as a tool for learning the three R's and for developing motor skills. They are not taught for arts' sake. By grade 8, the arts have become a minor part of the educational process.

14.11 We are living in a decade when the employment potential of young people is increasingly limited. From grades 8 to 12, there is a renewed emphasis on "back to basics" and "learn to earn." Increased competition for jobs has increased the fear being illiterate in the conventional sense, and thus unemployable. New technologies such as computerization have introduced a new fear - that of being a "techno-peasant", technologically illiterate and therefore unemployable. We recognize that these fears are valid, and it is precisely because of these fears that we feel the arts should be an important part of the education of every student - not just for the joy of the arts (which in itself is a sufficient reason) but for the sake of the student's personal and professional development.

14.12 The arts, we believe, can accomplish at least three specific tasks: they can improve essential judgement skills; lead to a wide range of employment opportunities; and offer a useful and satisfying way to spend non-working hours.

1. Judgement Skills

We receive more and more of our information, ideas, entertainment and values from the computer monitor and the television screen. Both as consumers and producers of visual images, we will increasingly be called upon to make critical judgements of data presented in visual form. The study of the visual arts helps to develop these essential skills by teaching visual literacy.

2. Employment Opportunities

Because the arts are labour-intensive, they offer a wide range of employment opportunities. Besides the creators and the performers, there are, according to the Canadian Classification of Occupations Dictionary published by the federal Department of Employment and Immigration, at least 279 different arts-related occupations. These include set- builders, printers, arts administrators, curators, restorers and promoters. Yet school guidance departments are often unaware of the extensive job opportunities created by the arts and, therefore, so are many of the students.

3. Use of Leisure Time

In the future, according to many analysts, a substantial part of the population will be underemployed. There will, therefore, be more people with more non-working hours who could become involved in some form of recreational art and who could, as well, become discriminating consumers of the professional arts. As our survey indicates (see chapter 3) an early exposure to the arts, either as a student or young audience member, is a critical factor in determining attendance in later life.

INTERMINISTERIAL ACTION ON ARTS AND EDUCATION

14.13 It is tempting to recommend the creation of a permanent, high-level interministerial channel of communication between the Ministry of Citizenship and Culture and the Ministries of Education and Colleges and Universities to ensure that policies of the three ministries would be jointly developed.

In 1976 there was such an Interministerial Committee on Arts and Education. Its interim report, dated 1977, made recommendations which for one reason or another were never acted upon.

14.14 Rather than set up a new committee, we urge the Minister of Citizenship and Culture to take advantage of an existing one - the Ministry of Education's Art Implementation Team. Working through a few enlightened local boards of education, the Team attempts to raise the profile of the arts through the use of effective planning methods and by building networks of organizations, people and resources to develop all aspects of arts education. The Arts Implementation Team would be an ideal forum for renewed interministerial cooperation.

14.15

RECOMMENDATION

The Minister of Citizenship and Culture should arrange with the Minister of Education for the appointment of several high-level members of her Ministry to the Arts Implementation Team to act as advocates for the arts, to consult with the arts community and to improve communications between the key ministries responsible for arts and education.

Secondary Education Review Project (SERP), (1980-81)

14.16 The Ministry of Education gave SERP a mandate to examine most aspects of secondary school education in Ontario. The project paid special attention to the credit system, curriculum standards and the preparation of students for employment. Of the more than five thousand written submissions SERP received, only 171 commented on the arts, and 80 of these were specifically concerned with music education for credit. There was no official submission from the Ministry of Citizenship and Culture. For this Ministry in particular, and arts groups in general, SERP was a lost opportunity for those who wanted to guarantee a place for the arts in the province's secondary schools. Many of SERP's recommendations, especially those which were concerned with curriculum changes, are now being implemented and they will alter secondary school education in the province for the next generation.

14.17 Despite the modest participation by arts groups, the SERP report did not ignore the arts. The report concluded that the educational system should help "students appreciate and enjoy the arts."

14.18 The report went on to note that:

> The importance of the arts has been emphasized already, and their significance recognized by inclusion among the compulsory subjects. Many other disciplines, such as literature, history, and related social sciences, reflect the influence of the arts. Teachers of these and other subjects should seek opportunities to stress the importance of the arts to society as a whole, and the value to the individual of active participation in the arts as well as cultivation of an appreciation of the creative efforts of others.
>
> It is recommended:
>
> That the role of the arts as interpreters of society be given increased emphasis in curriculum guidelines and resource documents.

14.19 Although SERP indicated that at least some attention should be given to the arts in education, it is difficult to know whether SERP will actually increase the availability of the arts within secondary education.

CURRICULUM CHANGES AS A RESULT OF SERP

14.20 The Ontario Secondary School Diploma could be available to students graduating as early as June 1986. It is expected that by 1990 Ontario will be issuing only this diploma, which requires students to take a total of thirty credits. Fourteen of these credits are compulsory, and only one of them must be an arts course in one of the three recognized arts disciplines - music, visual arts or drama.

Specialist Course Packages

14.21 As a result of SERP, secondary school students must specialise, especially if they intend to go to university. These students will likely take one of the specialist "packages" offered by schools in their area. The SERP report used the term "package" to identify a particular set of courses which are grouped together by a school for a specific curricular emphasis. For example, a package could be developed in the arts, which would include courses in:

a) Visual Arts,
b) Music,
c) Dramatic Arts or Screen Education (dance is placed in Physical Education) and, in addition, certain courses in:
d) English,
e) History,
f) Design Studies,
g) Introduction to Business (which could include a unit on the Arts as a possible business venture).

14.22 The arts package may prove to be an important means of providing an appropriate specialist secondary school education for a whole range of careers in the arts.

14.23 Our concerns about the secondary school curriculum changes are two fold:

1. We fear that a specialist education in the arts, principally "arts packages", will seldom be offered outside major metropolitan areas. As well, in smaller centres there will likely be insufficient student demand for classes to be offered in all three of the arts disciplines. Where any or all three are offered, we are concerned that there may not be specially trained teachers for each subject.

2. We are concerned that even in the larger metropolitan areas, the secondary school students who take specialist non-arts packages will seldom, if ever, be brought into contact with the arts, unless there is an innovative and enlightened integration of the arts into the non-arts package.

Provincial Review of Secondary School Curriculum Changes

14.24 The SERP report recommended that the Ministry of Education monitor the implementation of the effects of these secondary school curriculum changes. The Ministry of Education has not yet established its evaluation mechanism.

14.25

RECOMMENDATION

The Minister of Citizenship and Culture should arrange with the Ministry of Education for the establishment of a joint review committee specifically to study the effects of the changes

brought about by SERP in the secondary school curriculum, on the teaching of the arts.

14.26 In this way, the Ministry of Citizenship and Culture can express the views of the arts community concerning: future Ministry of Education curriculum guidelines pertaining particularly to the three arts courses offered by secondary schools; and, curriculum guidelines for all other secondary school subjects which should benefit from an introduction of the arts.

THE ONTARIO ARTS COUNCIL'S CREATIVE ARTIST IN THE SCHOOLS PROGRAM

14.27 The Creative Artist in the Schools Program was started by the OAC in 1969 and has been greatly expanded since 1973. The Program enables professional creative artists to work, for short periods, in schools throughout the province with students from kindergarten to grade 12. In 1982-83, the OAC made 302 grants, worth $326,543, to Creative Artist in the Schools projects. We believe that if further developed, this Program and the projects it funds could greatly enrich the study of the arts from kindergarten to grade 12. If used imaginatively, the Program could augment the increasingly specialized studies in the secondary school years.

14.28 In addition to the benefits received by students, the Program provides artists with employment which utilises their professional expertise, and, through contact with artists, the teacher's own knowledge about the arts can be broadened.

About the Creative Artist in the Schools Program

14.29 For a project to be approved, it "must involve students in a hands-on participatory experience which allows them to explore creativity." Current eligibility requirements state that a "creative artist" is:

i) a person who has completed formal artistic training and is practising as a full-time professional,

ii) a person who is primarily involved in producing original work in visual arts, crafts, literature, theatre, music, film, photography, video or dance.

14.30 At present, each application from an artist is adjudicated by juries made up exclusively of professional artists. The OAC provides 70 percent of the artist's fees up to a maximum of $1,600, and contributes up to $750 toward the artist's travel and accommodation expenses. The school, or school board, contributes the remaining 30 percent of the artist's fee. Although the Ministry of Education benefits from the Program, it does not directly contribute any funds towards the Program's operation.

Reaction to the Artist in the Schools Program

14.31 In its present form the Program seems not to be as widely appreciated as we feel it ought to be, either by the Ministry of Education, by teachers, principals and school boards or by the students. Little is known about the Program outside large urban areas. Educators feel that, while the artists may know about art, artists probably know very little about teaching. In addition, some teachers feel threatened when classroom control passes out of their hands.

14.32 A professional artist who is not a qualified teacher is not permitted to be alone in the classroom. As a result schools and school boards sometimes resent the cost of duplicating personnel and feel they are paying two people "to mind" one class.

14.33 We think that if educators were involved in the selection of artists, the educational benefits of these projects would be more carefully evaluated, and, as a result, teachers would be less reluctant to make use of the Program.

14.34

RECOMMENDATION

To ensure that artists selected to participate in the Creative Artist in the Schools Program have the necessary teaching and artistic abilities, Ontario Arts Council juries should consist of both educators and professional artists.

14.35 When artists are more carefully selected by both their peers and by educators, we are confident the Program will produce better, more consistent results. In time, satisfied school boards should be willing to increase their share of the Program's cost.

14.36

RECOMMENDATION

The Ontario Arts Council should give consideration to increasing the school board's financial contribution to Creative Artist in the Schools projects.

Eligibility of Participants and Projects

14.37 We feel that the current definition of "creative artist" is too narrow, and should be widened to include: industrial, landscape, stage or graphic designers; architects; urban planners; arts and literary critics and stage technicians, to name a few. These professionals would help to introduce a wider spectrum of creative activity into the classroom, which will be of particular benefit to non-arts students in secondary schools.

14.38 Since only "hands-on" projects are currently eligible a great many valuable opportunities to learn about the arts are lost. Students should be taught not only how to do art, but also how to look and listen, in order to enjoy and evaluate the arts.

14.39

RECOMMENDATIONS

The Ontario Arts Council should modify the Creative Artist in the Schools Program so that:

i) the definition of "creative artist" is expanded to include a broader range of arts occupations;

ii) projects which do not involve "hands-on" participation become eligible for support;

iii) priority is given to:

(a) projects that deliver an arts component to secondary schools where arts courses are limited, and
(b) projects that deliver an arts component to students whose specialist studies neglect the arts.

How to Benefit From the Experience

14.40 We feel that information about the Program and its results have not been made as widely available as they should have been. While every project is unique, there is no need for mistakes to be repeated or opportunities lost, due to unfamiliarity with how the Program should, at its best, work.

14.41

RECOMMENDATION

The Ontario Arts Council should collaborate with the Ministry of Education to produce a well-designed manual on the Creative Artist in the Schools Program. This manual should describe: the Program's objectives, prototype projects and how projects could be adapted for local requirements. The manual should include an evaluation form for use by teachers, schools and the Ontario Arts Council.

Financial Involvement of the Ministry of Northern Affairs in the Creative Artists in the Schools Program

14.42 At present, the Ministry of Northern Affairs makes $100,000 a year available to the Ontario Arts Council for special projects in the northern part of the province. In 1982-83, the OAC failed to spend the full amount of this allocation. We suggest that this money would be well spent if it enabled artists to work with students in northern schools.

14.43 **RECOMMENDATION**

> **The Ontario Arts Council should consider using the Ministry of Northern Affairs allocation for the Creative Artist in the Schools Program in the northern part of the province.**

Awards for Creative Artist in the Schools Projects

14.44 We feel that the Creative Artist in the Schools Program should be an important priority for a province that has long stressed the importance of education. In recognition of the most creative and constructive use of the Program, we recommend that:

14.45 **RECOMMENDATION**

> **The Ontario Arts Council should introduce a series of awards to be presented to schools which make the most imaginative and constructive use of a Creative Artist in the Schools Program.**

THE EDUCATIONAL ROLE OF THE AGENCIES AND ARTS ORGANIZATIONS

14.46 A network of arts and culture facilities, institutions and organizations - from art galleries to performing arts companies, from archives to libraries - are currently to be found in Ontario. Although education is not now their primary function - nor should it be - we believe that they each have a responsibility to educate, in a manner different from but complementary to, the formal school system. However, when these organizations or institutions face rising costs, high inflation and a declining provincial subsidy, as they have these last few years, the first programs to be cut are often those expressly designed to educate.

14.47 One of the many reasons we support continuous and adequate arts subsidy for the next decade, is to ensure that both arts and culture agencies and performing arts organizations, fulfill the educational requirements of their mandates. Educators too, must do their part to make themselves aware of the programs which exist within the many agencies and to help their students to make the best use of these programs.

Opportunities Available in Metropolitan Toronto

i) In the Agencies:

14.48 Currently, the Toronto Board of Education pays the salary of a teacher seconded to the education staff of the Royal Ontario Museum. In return, Metropolitan Toronto schools are given preferred admission rates to the ROM. Similar arrangements exist with Harbourfront. The practice of involving teachers and school boards with arts and culture institutions should be encouraged.

14.49 RECOMMENDATION

The Minister of Citizenship and Culture, in establishing long-term policy objectives with its arts and culture agencies, should urge all agencies to enter into arrangements with their local school boards to have a teacher seconded to work on their educational staffs.

At a time of declining enrollment and strong teachers' union pressures to employ as many trained educators as possible, this policy should be welcomed by the education community.

ii) In the Performing Arts:

14.50 The Toronto Board of Eduction should be encouraged to appoint teacher coordinators for each of the artistic disciplines, to coordinate the activities of Metro performing arts organizations with the specific requirements of Metro schools. We are not thinking only of school visits to performances, but of the wider range of experiences offered front-of-house and backstage. For example, the workings of the CentreStage ticket operations would be of enormous interest to those studying computer science, and those studying electronics would find the sound and light system at The Young People's Theatre or at the O'Keefe Centre, fascinating. All aspects of our performing arts organizations should be exploited.

14.51 RECOMMENDATION

The Minister of Citizenship and Culture should enter into negotiations with the Toronto Board of Education to arrange for a teacher to be

appointed as a liaison officer between the schools in Metropolitan Toronto and each of the major performing arts groups.

The Ontario Young Travellers Program

14.52 The Ontario Young Travellers Program offered by the Ministry of Education is implemented through the initiatives of individual school boards.

14.53 The Program is designed to encourage out-of-town schools to visit the provincial capital. On these subsidised trips, students must visit the Legislature and at least two of the following agencies:

Ontario Science Centre
Royal Ontario Museum
Art Gallery of Ontario
Ontario Place
McMichael Canadian Collection

14.54 While the out-of-town students are in the city, greater advantage should be taken of the artistic wealth Toronto has to offer, particularly in the performing arts.

14.55 **RECOMMENDATION**

The Minister of Citizenship and Culture should initiate discussions with the Minister of Education to incorporate attendance at a performing arts institution in Toronto as part

of The Ontario Young Travellers Program administered by the Ministry of Education.

Visiting the Shaw and Stratford Festivals

14.56 Schools from all across the province often attend theatrical performances at Shaw and Stratford. Approximately 45,000 students a year attend special student performances at the Stratford Festival, which are followed by a short question-and-answer period between the audience and members of the cast.

14.57 The principle of such a program is laudable, but we feel visits should be more meaningful for the students than they are now. We feel the appointment of an education officer to each of the Shaw and Stratford Festivals could result in enriched experiences for the students. Each officer would devise a program to take the fullest possible advantage of each school's visit to the Festival, including introducing students to the backstage workings and front-of-house operations.

14.58 **RECOMMENDATION**

The Minister of Citizenship and Culture, in partnership with the Minister of Education, should arrange for the appointment of teachers to act as educational officers at both the Shaw and Stratford Festivals.

The Role of the Agencies and Arts Institutions in Teacher Training

14.59 In 1977, the Interministerial Committee on the Arts and Education recommended that:

> The Minister of Education request the Advisory Committee on Teacher Education to give special consideration to the provision of appropriate arts influences in the professional preparation of teachers.

14.60 Unfortunately, this was not done. In addition to those teachers certified to teach the arts, there is a need to encourage a greater appreciation of the arts by all interested educators.

14.61

RECOMMENDATION

The Minister of Citizenship and Culture should encourage the Ontario faculties of education to provide an arts appreciation course as a compulsory component of all teacher training.

14.62 In addition, a forum is needed for educators interested in the arts, to update their knowledge and exchange information. The Minister of Citizenship and Culture can work with its own arts and culture agencies, encouraging them to establish programs which provide educators with the oportunity to use these facilities and meet with their expert staffs. Besides programs at the Art Gallery of Ontario, The Royal Ontario Museum and the McMichael Canadian Collection, a similar sharing of personnel and facilities could take place in community museums or art galleries, and with the performing arts organizations, both large and small, receiving OAC subsidy.

14.63 RECOMMENDATION

The Minister of Citizenship and Culture should enter into discussions with the teachers' federations and the Minister of Education to design a series of programs for teachers. These programs should be offered provincially and locally at arts and culture agencies, community museums and galleries and with performing arts companies and their purpose should be to increase an educator's familiarity with the arts.

THE EDUCATION AND TRAINING OF ARTISTS

> Unless we can fully develop the talents of Canadians, our musical life must be a pale copy of that which exists elsewhere, particularly in the United States.
>
> - Ontario Federation of Symphony Orchestras, in a brief to the Committee.

14.64 We have discussed the arts component in the education of students generally. In this section we deal with the talented student who might want to make a career in the arts. We will also discuss the professional training of those already committed to careers in the arts.

The Special Arts Student

14.65 The highly talented student who wishes to make a career in arts needs special training. These students will be the future stars of our concert halls, stages and screens, the conductors, directors, composers, painters, writers and sculptors of tomorrow. The arts in Ontario have developed to the extent that we can no longer be satisfied with producing merely talented individuals. We should give priority to the education and training of exceptionally talented individuals - our future stars. Professional training is expensive and there is no guarantee that the investment will meet with spectacular success. But is an investment in the artistic future of the province, and one we believe should be made.

14.66 How early in a child's life it is necessary to start concentrated specialist training varies from discipline to discipline. Musicians and classical ballet dancers must start very young well before entering secondary school. With the other artistic disciplines - such as writing, filmmaking, theatre, the visual arts and crafts - though encouragement and nurturing of the creative spirit is important during the adolescent years, specialist training prior to, and even during, secondary school is not as critical as it is with music and ballet.

The National Ballet School

14.67 In 1983-84, the province, through a grant of $514,000 from the Ministry of Citizenship and Culture, contributed to the operations of the National Ballet School in Toronto. In that same year eleven students graduated with their secondary school dipomas.

14.68 The school is considered one of the world's great classical ballet schools. Its graduates are equipped to find employment in dance companies everywhere. Dance is taught by professionals, while academic instruction is given by certified teachers. The technical accomplishment of the National

Ballet Company can be attributed, in large part, to the accomplishment of the National Ballet School. At the moment, twenty-six of the sixty-six dancers in the National Ballet Company are graduates of the Ballet School.

14.69 The School, located in downtown Toronto, selects students on the basis of merit as a result of a series of auditions held throughout the country. Residential facilities for out-of-town students are provided. Although it is a private school, bursaries are available to pay the tuition and residence fees for those talented students who would otherwise not be able attend. While students come from across Canada, the contributions from other provinces to the budget of the National Ballet School are small, in most cases non-existent.

14.70 **RECOMMENDATION**

The Minister of Citizenship and Culture should strongly encourage other provincial ministers responsible for the arts to contribute to the National Ballet School.

The Royal Conservatory of Music

14.71 Aspiring professional musicians, like aspiring ballet dancers, must commit themselves early in life to years of practice and study. At the time of this writing, the University of Toronto is undertaking a review of the Royal Conservatory of Music. The areas of review include the Conservatory's function, its relationship with the University, and its method of teaching music for all ages and levels of accomplishment.

14.72 The Conservatory has played an important role in the teaching of music in the province and the results of this review could influence the role it will play in the future. We believe that this review provides an opportunity for the Minister to represent the concerns of the music community to the University of Toronto.

14.73

RECOMMENDATION

The Minister of Citizenship and Culture and the Ontario Arts Council should consult with members of the music community to determine how the Royal Conservatory of Music can best serve the needs of the arts in Ontario. The Minister should present these views to the University of Toronto's review committee.

Specialist High Schools

14.74 There are a number of secondary schools in the province which emphasise one or more of the arts. These schools do not provide out of district students with the opportunity to live in residence. The arts are taught by certified teachers, who may or may not be practising artists. In centres where such schools exist, there is a danger that qualified arts teachers will wish to work in the special schools rather than other schools in the area. The same is true of the gifted students; their peers may be denied the benefit of their presence.

14.75 The creation of the specialist school can lead to a down-playing, by school board, of the arts programs in other schools, since there is the feeling that the job is being done by the specialist high school in the area - those students who want an arts component in their education can go to the specialist school. As a result, for the other pupils there often little or no arts education.

A Provincial High School for the Arts

14.76 There is a long-term need for the creation of a specialist music high school with a residential component. The school should be located in downtown Toronto so students could take full advantage of the musical life of this city. Students would be taught by professional musicians and composers, and by certified teachers, as in the National Ballet School. Auditions for admission to the school should be held throughout the province and entrance should be based on talent. There should be no tuition fee. We feel that, in time, this high school could be expanded to incorporate programs in the theatre arts as well.

Post-Graduate Programs for the Arts

14.77 A student's training in the arts after secondary school is critical and was the concern of many submissions to the Committee.

14.78 The Minister of Colleges and Universities, the Honourable Bette Stephenson, established a three-person commission December 15, 1983, to draft a plan of action for the reshaping of the university system. Dr. Stephenson expressed a hope that:

> This reshaping will maintain and enhance the quality of university education by ensuring the appropriate concentrations of academic strengths in the areas of intellectual and social importance.

14.79 She outlined the possibility of devising an educational strategy, by which certain universities will specialise in specific academic fields. This commission could profoundly affect the future direction university education.

14.80

RECOMMENDATION

The Minister of Citizenship and Culture should ensure that strong and convincing submissions are made on the subject of post-secondary education and the training of future artists and arts administrators.

Apprenticeships

14.81 Statistics Canada reports that in 1976, 69,000 students graduated from post-secondary institutions in Canada; slight fewer than 14,000 of these students were fine and applied arts graduates. Two years after graduation, only 71 percent of 14,000 had found employment of any description. Only 12 percent of fine and applied arts graduates of masters programs obtained employment related to their training. The research director of the Canada Council, Harry Chartrand, states:

> Post-secondary arts education in Canada is generally high in theory and low in practical training experience.

14.82 He continued by saying that professional training schools and apprenticeship training result in a strikingly different career path...

> In all artistic disciplines and in all occupations, professional schools and apprenticeship training are the most effective way of developing highly skilled arts professionals.

14.83 Ideally, aspiring technical staff, artistic directors, arts administrators and curators should be nurtured and trained in an on-the-job apprenticeship system. The larger performing arts companies in particular should work with a number of apprentices. However, because of tight budgets, apprenticeship programs have been reduced in size, or eliminated.

14.84

RECOMMENDATION

When the Ontario Arts Council conducts its two-year internal review of its funding policies and priorities, it should give special recognition to those arts organizations which have apprenticeship programs.

15. THE ARTIST'S INCOME

15.1 In 1981 there were, according to Statistics Canada, 43,690 practising artists in Ontario. As we pointed out in chapter 2, artists are unique as a group, and as such, justify special legislative treatment, just as there has been special legislative treatment for other occupation groups ranging from fishermen to pipeline operators.

15.2 There is no end of statistics from Statistics Canada and other sources which show that the majority of artists have incomes from their art well below the poverty line. The average artist's income in 1983 was slightly in excess of $9,000. It should be remembered that the $9,000 is not net income - it is income before art expenses.

15.3 While a few artists do earn considerable incomes and the public perception may be that artists generally have substantial incomes, the fact is that they do not. To survive, many credible professional artists in Ontario must take outside jobs, often in arts-related fields, especially teaching. In fact, few artists could practise their art were it not for the money obtained from teaching or from government subsidy given either directly to individuals, or to organizations who in turn employ the service of artists.

15.4 In an enlightened, mature, humanitarian society like ours, art is essential. There is no reason why professional artists should be forced to live below the poverty line. While the public on the one hand wants the artist to exist, few people would willingly accept for themselves the current lot of the artist. At the moment, artists are underpaid, insecure and underprotected compared to other producers in our society.

15.5 The state has a duty to encourage the arts, and, since the arts cannot exist in isolation from the artist, the state has a duty to provide the same kind of protection for artists that it provides for the rest of society, such as health and safety standards, unemployment and pension protection.

The Tax Status of an Artist

15.6 Sometimes an artist may be classified as an employee, i.e., deemed to be working for someone else, and sometimes as self-employed. In fact, an artist may be an employee, self-employed and unemployed all in a given period. Whether an artist is classified as an employee or self-employed affects the following points:

(1) For tax purposes, the self-employed artist may deduct all of the expenses incurred in earning the art income. An artist who is an employee may not deduct more than $150 of the expenses of earning the arts income.

(2) The self-employed artist does not receive any benefits from unemployment insurance.

(3) The self-employed artist does not receive any benefits from the Canada Pension Plan.

15.7 The distinction between the definition of an employee and a self-employed person is very fine and depends upon the answer to the question: "Is this a contract of services or is this a contract for services?" If the answer is "of services", then according to Revenue Canada, the artist is an employee. If the answer is "for services", then according to Revenue Canada, the artist is self-employed.

15.8 An artist may be deemed to be an employee for part of a day and self-employed the rest of the day. For example, a musician may play as an employee of an orchestra and the same day play as a self-employed musician in his own musical ensemble while at the same time engaging an agent to obtain future bookings for both roles. This creates a nightmare in terms of the artist's expenses and taxable income. Depending upon the tax rulings in different tax districts, two artists doing the same work under similar circumstances may for tax purposes be classified differently.

15.9 Many artists take lessons throughout their careers, or buy instruments, clothes, wigs, costumes, make-up or engage agents, do research, expend travel money for auditions etc., which they may or may not be able to claim as deductible expenses. It all depends upon whether the artist is deemed to be an employee or is self-employed.

15.10 The Royal Commission on Federal Tax Issues and Concerns to the Arts Community in Canada known as the Disney Report recommended that artists should be permitted to deduct their expenses in full from their total income whether or not the artist was employed or self-employed. Revenue Canada thus far has rejected that recommendation, however, the Disney Report was referred to a special parliamentary committee late in 1983. A number of the issues discussed in the Disney Report were raised at this Committee's hearings, and in briefs from artists and arts organizations and we wish to emphasize them here.

15.11 Both the federal and Ontario governments have the power to amend their respective tax legislation, and it is our hope that a number of changes which we discuss will be brought about.

Unemployment Insurance

15.12 In many civilized countries, artists qualify for unemployment insurance if they belong to a recognized association of artists.

15.13 In Canada in the 1960s artists who were classified as self-employed were covered for unemployment insurance. In the early 1970s the policy (and we underline the word "policy") was changed so that there was a common interpretation of The Income Tax Act, The Unemployment Insurance Act and the Canada Pension Act.

15.14 In Canada, even unemployed artists who have been covered by unemployment insurance have difficulty in collecting benefits. To collect unemployment insurance an artist must be prepared to take any kind of occupation if the pay is equal to his last employment. Patently this requirement is inappropriate when one thinks of a ballet dancer, pianist or vio linist, who is offered a job, for example, in a car wash. Artists have acquired skills which must be maintained, improved and continued, none of which are of any value in any other occupation, and all of which can be lost without constant practice.

15.15 The first step in correcting the inequity of unemployment insurance is to recognize artists as a special group. This is clearly possible, if governments have a will to do it.

Canada Pension Plan

15.16 Artists in most mature countries are eligible to receive the benefits of a national pension plan so long as they belong to a recognized artists' association. The policy of Revenue Canada with regard to self-employed artists and the Canada Pension Plan is precisely the same as its policy regarding unemployment insurance. If an artist is self-employed he cannot qualify for the Canada Pension Plan.

Unevenness of Interpretation

15.17 Revenue Canada discharges its responsibilities through various district offices across Canada. Each office appears to interpret the policy and directives of the ministry in its own way with the result that there are inconsistent rulings emanating from different districts on the same subject. This inconsistency is really unacceptable and, to us, unreasonable.

15.18 One recent example of this inconsistency involves the treatment of musicians with symphony orchestras. Several years ago, the musicians with the Montreal Symphony were deemed by Revenue Canada to be self-employed. Soon thereafter the Vancouver Orchestra's musicians were deemed by Revenue Canada to be employees. In 1983 the district tax office in Toronto advised the musicians of the Toronto Symphony, who had previously been categorized as self-employed, that they would now be deemed to be employees of the orchestra. This inconsistency of interpretation does not necessarily, as is alleged by Revenue Canada, result from different facts.

15.19 Changing the tax treatment of musicians from "self-employed" to "employee" has the following consequences:

- If a musician is an employee he cannot deduct from his music income the depreciation of his own instrument which the orchestra does not provide and which he must provide to hold his appointment.

- If the musicians do not provide their own musical instruments, the orchestra will have to do so at a cost, in the case of the Toronto Symphony, of an initial capital outlay in excess of $3 million.

- The orchestra will have to make deductions and match pension contributions which will cost it hundreds of thousands of dollars a year.

- A symphony may lose some of its most talented musicians who cannot afford this kind of tax treatment.

15.20 This example reinforces our view that the Minister has responsibilities to intervene actively and forcefully in the legislative and regulatory treatment of artists.

15.21 A further inconsistency arises when some tax districts permit an artist to deduct arts expenses against the artist's total income, while other districts will not allow the expense on the grounds that, in incurring the expense, the artist had no real expectation of making a profit from his art.

Carrying On Business

15.22 Revenue Canada generally classifies artists as either small manufacturers or hobbyists, depending on whether or not there is an expectation of profit. Artists who are treated as small manufacturers may be required to take into their calculation of income the value of unsold works. A recent survey shows that visual artists, for example, sell only 17 percent of their art production. If artists are treated as hobbyists, they cannot deduct any art expenditures.

15.23 If Revenue Canada continues to treat artists in this way, artistic productivity will be inhibited and creativity will be stifled or warped.

COPYRIGHT, OCCUPATIONAL SAFETY, SALES AND EXCISE TAX

15.24 One of the most significant areas in which an artist can be assisted is in fees paid for the exhibition, performance, reproduction, etc., of the artist's works.

15.25 Artists' exhibition fees, copyright and reproductions are very legitimate areas of concern to the art world. There is however some question in our minds of whether copyright laws will survive the technological age. In our view the Minister should review these important artists' rights and establish a code of conduct for the Ministry of Citizenship and Culture and for the other ministries.

15.26 All teachers are excluded from the protection of the Occupational Health and Safety Act, a protection offered to most employees in the private sector. However, regular teachers have other coverage which compensates for this exclusion. Persons teaching art have no coverage of this sort and they do, from time to time, work with potentially dangerous materials as part of their occupation. This unfair exclusion was emphasized to us by many artists. We believe that the Minister should review this exclusion to see if it can be removed.

15.27 There are many complicated impediments put in the way of artists attempting to obtain exemptions from the sales tax (Ontario) and excise tax (Canada) relative to artists' materials. We believe that exemptions should be more easily available to professional artists.

15.28

RECOMMENDATIONS

In order to improve the tax and security position of artists in Ontario:

(i) the Minister should establish a study group immediately to review the Disney Report to determine if submissions in addition to those recommended below should be made to the Standing Committee on Culture and Communications.

ii) the Minister should personally lead a delegation before the Standing Committee on Culture and Communications to advocate:

(a) that the distinction in the tax legislation between an employed and a self-employed artist should be removed;

(b) that all professional artists should qualify for unemployment insurance and that the conditions for qualification should be amended;

(c) that all professional artists should qualify for the Canada Pension Plan;

(d) that the expenses of an artist undertaken to carry out his arts profession should be fully deductible against the artist's total income;

(e) that more appropriate rules should apply to artists in terms of valuing unsold works of art.

(iii) the Minister should, in the event that Revenue Canada will not qualify artists to be eligible for the Canada Pension Plan, cause to be established in Ontario, a government retirement pension plan for artists to be contributed to by the government of Ontario.

(iv) the Minister should seek an amendment to Ontario's tax legislation which would remove the distinction between employed and self-employed artists.

(v) the Minister should press for an amendment to the Occupational Health and Safety Act to include teachers who are professional artists.

(vi) the Minister should seek to have the rules which apply to exemptions for sales tax (Ontario) and excise tax (Canada) eased as they relate to artists materials.

(vii) the Minister should encourage other ministries of the Ontario government and their agencies to act in ways and pursue policies that protect and promote the rights of artists.

(viii) wherever possible, the Ministry should consider all programs from the point of view of the creative artist so that, all other things being equal, funding should go to those programs from which the artist could derive benefit.

16. INTERMINISTERIAL RESPONSIBILITIES

16.1 The Minister responsible for the arts is the sole champion for the arts in cabinet and in the government. Ontario, because of its predominant position in Canada and its large and vigorous arts community, presents a particular challenge and opportunity to the Minister of Citizenship and Culture in this regard. By leadership and by example, the Minister must be an advocate for the arts with other ministries in the Ontario government and with other provincial governments, with the federal government, the private sector and with municipal governments in Ontario. The Minister is aided in this task by the fact that a healthy arts and culture environment can be useful to many of these other groups in the pursuit of their own goals. Within the province, other ministries should be made more aware of the role the arts can play in helping them achieve their own objectives. Certain ministries are in a better position than others to use the arts in this way. By so doing, they also contribute to the selfsufficiency of the Ontario arts and culture community. In addition to the Ministry of Education and the Ministry of Colleges and Universities discussed in detail in chapter 14, the most obvious ministries are:

The Ministry of Industry and Trade,
The Ministry of Government Services,
The Ministry of Transportation and Communications,
The Ministry of Northern Affairs,
The Ministry of Natural Resources,
The Ministry of Municipal Affairs and Housing,
The Ministry of Tourism and Recreation.

MINISTRY OF INDUSTRY AND TRADE

16.3 In chapter 4 ("The Impact of the Arts on the Economy of Ontario"), we established that a healthy arts component within a municipality or region is vital to attract new industry - as is a stable economy, an efficient work force, tax concessions, good transportation systems, electric power and so on. The Ministry of Industry and Trade should therefore promote the excellence and availability of the arts in all its advertising, promotion and marketing, as a part of a community's assets.

16.4 **RECOMMENDATION**

The Minister of Citizenship and Culture should accept the responsibility to establish, with the Ministry of Industry and Trade, a high-level interministerial committee to determine

and document ways in which the Ministry of Industry and Trade could take advantage of the excellence and availability of the arts in Ontario in its promotion of Ontario's industry and trade, and in so doing, contribute to the self-sufficiency of the arts and culture community.

Touring:

16.5 All civilized nations now realize the value of cultural diplomacy as a first step toward all sorts of political, financial, industrial or trade arrangements with other nations. Ontario has many opportunities to put its best cultural foot forward on foreign soil. Successful arts manifestations abroad promote an image of Ontario as a civilized, attractive place to do business, to visit, to put down industrial roots and in which to invest. The cultural event can be an occasion around which all the activity can begin to take place.

16.6 There are also benefits to our artists and our artistic organizations when they are presented abroad. Successful foreign presentations enhance local reputations, and result in increased domestic ticket sales and increased corporate support. Critical foreign acclaim reinforces self-confidence and improves standards. The successful tour of the Toronto Symphony throughout England and Europe, the National Ballet's appearances in Europe and Mexico, the upcoming appearance of the Stratford Company's Mikado at the Old Vic, the Ontario Science Circus's success in such diverse places as Birmingham and Tokyo are a few examples.

16.7 There is a need for the province, in considering the world markets it wishes to penetrate, whether they are European, Pacific Rim, Latin American or otherwise, to determine how Ontario arts and culture can best be used to help achieve provincial objectives in industry, trade, commerce, tourism or diplomacy. Tours to the United States and to other provinces would probably yield more immediate benefits to the artists and the tourism industry. The benefits of touring further abroad depend on the economic, industrial and trade potential of the particular venues.

16.8 Touring for international calibre performing arts groups is very expensive, and adds to their deficits if there were no additional federal or provincial assistance. The federal budget for touring is limited and the number of organizations from across the country wanting to tour has grown.

16.9 The Toronto Symphony believes it should make one major tour every year. However, it is probably more realistic for large performing groups to expect to tour internationally every three or four years. This places a total demand on the province, assuming a funding partnership with the federal government and the corporate sector, of approximately $500,000 per year.

A Cultural Presence Abroad

16.10 Large performing arts organizations are not our only effective international cultural ambassadors. The agents general in Ontario Houses abroad and in our various trade missions have testified that a cultural presence is very helpful in their other endeavours. Therefore, in addition to the large performing arts organizations, the work of Ontario's visual artists, craftsmen, the smaller dance, music and theatre companies, can also be considered for presentation abroad.

16.11 A provincial international cultural exchange fund of approximately $750,000 a year to be used in a matching way with federal dollars, would allow our companies to undertake this necessary external touring without increasing their deficits and would also permit the other arts to form part of an Ontario cultural presence abroad.

16.12 It is important that when the Ministry of Citizenship and Culture administers any cultural exchange abroad, it should do so in consultation with the Ontario Arts Council and the other ministries, so that the maximum benefits can be obtained by the careful orchestration of provincial interests.

16.13 The cultural exchange bureau of the federal government should become a funding partner, as should the private sector, which has increasingly shown support for such initiatives.

16.14

RECOMMENDATION

The Ministry of Citizenship and Culture with the support of the Ministries of Industry and Trade, Tourism and Recreation and Intergovernmental Affairs, request cabinet approval of a cultural exchange program in the amount of up

to $750,000 a year paid for out of lottery- or tax-based funds.

16.15 The Committee feels that programs of the Ministry of Industry and Trade which recognize and promote design excellence should also involve the Ministry of Citizenship and Culture and the arts community to ensure that there is a conscious aesthetic concern. Arts and artists should be an integral part of industry and trade. The importance of design excellence should be heightened by new programs, sponsored exhibitions and publicised awards.

16.16 **RECOMMENDATION**

The senior level interministerial committee of the Ministry of Citizenship and Culture and the Ministry of Industry and Trade should review existing programs of yearly design awards presently administered by the Ministry of Industry and Trade, with a view to establishing Ontario's pre-eminence in the whole field of design.

16.17 The Minister of Citizenship and Culture should also take the lead in establishing higher design standards for all government-owned and government-sponsored buildings. We have stressed in chapter 12 ("The Development and Use of Arts Facilities") the importance of new government-sponsored arts facilities maintaining high standards of design, and in particular, being integrated in both appearance and function with the surrounding environment. These principles ought also to apply to all government buildings. In exterior and interior design, furniture, decor and artwork, government and government-sponsored buildings should, as much as is possible and is appropriate, be show-pieces of Ontario and Canadian design, artistry and craftsmanship.

16.18 The Minister should strive to ensure that whenever the province builds, contributes to any building, renovation or restoration, the highest standards of Ontario and Canadian design accomplishment, both inside and out, be incorporated.

MINISTRY OF GOVERNMENT SERVICE

16.19 The Ministry of Government Services is one of the province's most important and largest landlords, developers, builders, purchasers and leasers, and has an obligation and opportunity to lead the way in design excellence, architecture and public art. It is essential that there be ongoing dialogue with the ministry responsible for the arts - the Ministry of Citizenship and Culture. The Ministry of Government Services can benefit from an effective use of the visual arts, thus also contributing to the self-sufficiency of the arts and culture community.

16.20

RECOMMENDATION

The Ministry of Citizenship and Culture should accept the responsibility to establish with the Ministry of Government Services a high level interministerial committee to determine and document the manner in which the Ministry of Government Services might use the arts to achieve the Ministry of Government Services

objectives, particularly in the field of architecture, interior design and art in public buildings, and in so doing, promote greater self-sufficiency for the Ontario arts and culture community through increased employment.

Art Acquisition Program

16.21 The Ministry of Government Services has a program which allocates 0.5 percent of the cost of a public building to the acquisition of fine art for the building. Under this program, a six-person "Art Advisory Committee", at arm's length from the Ministry, is set up for each project. One criterion is that the work or works of art selected should be, if possible, by artists who live or were born in the community where the building is located. Since 1967 the Ministry of Government Services has had an overall building budget of $276.3 million and has spent $1.7 million on art.

16.22 A comparable program in Quebec is the Arts-in-Architecture Integration Program under which all buildings erected by the ministries of Public Works and Supplies, Social Affairs, Energy and Resources, and Education must allocate 1 percent of the projected construction costs of a building to specifically commissioned art works. In smaller buildings the allocation can rise as high as 1.5 percent. In the first year of the program, 1981-82, $3.3 million was spent on 102 different projects.

16.23 The principle of the Ministry of Government Services' Art Acquisition Program is admirable, but its execution is often far from satisfactory. In the opinion of Robert Jekyll, chairman of Visual Arts Ontario. "The program that has existed up to the present time has been paltry and lack-lustre. It has been marked by the inconsistent and often whimsical application of 'policy'."

16.24 There are a number of ways in which the Art Acquisition Program could be strengthened. One problem is that the involvement of the artist comes at too late a stage, and too often the result is "plop art", that is, art which is dropped into the building as a decorative afterthought. To avoid this, it is essential that the artist be brought into the building project at the conceptual stage as part of the design team. The artists should be part of the design fee, and the construction costs should allow for the execution and completion of the art work.

16.25 We were disturbed to hear of Arts Advisory Committee selections being overturned by the Minister of Government Services. This would be less likely to occur if the artist were made an integral part of the design process of the building.

16.26 The selection of the artist should be done in consultation with the arts community, the Arts Council and the design team under clearly defined and well-publicised rules and procedures.

16.27

RECOMMENDATION

The proposed interministerial committee, after consultation with the arts and architectural community, should review the Art Acquisition

Program of the Ministry of Government Services. A government policy should be established requiring that 1 percent of the capital costs of all government buildings be reserved for works of art. Appropriate fees should be allocated for an artist as part of the design team, and there should be well-defined criteria and procedures for the selection of artists.

16.28 The proposed interministerial committee should also give consideration to a buy-Canadian or buy-Ontarian policy for the purchase of art and furnishings for government buildings and offices - for example, prints, reproductions, furniture, carpets, textiles, etc. The products selected should set an example for standards of design, workmanship and excellence. In this regard we would hope that the province would take the opportunity of showing Ontario's best in all government-owned facilities, and in particular the proposed convention centres in Ottawa and Toronto, the Ontario pavilion at Expo '86, ministers' offices, and Ontario Houses abroad.

16.29 We would also like the proposed interministerial committee to give consideration to the establishment of an Ontario government art bank.

16.30 RECOMMENDATION

The proposed interministerial committee should give consideration to the establishment of an art bank of Canadian painting for rental or lease to senior government officials on a break-even basis with a de-accession and further purchase feature.

16.31 The ministries of Citizenship and Culture and of Government Services share a responsibility for promoting design excellence in government buildings, recognizing that today's new buildings are tomorrow's heritage.

16.32 The Committee was impressed by the proposed Council for Design and Applied Art recommended by the Federal Cultural Policy Review Committee. If there is no federal government reaction to this proposal, the senior inter-ministerial committee of the ministries of Citizenship and Culture and of Government Services, along with Industry and Trade, should give consideration to a provincial Design Council which would promote good design in all aspects of Ontario life.

MINISTRY OF TRANSPORTATION AND COMMUNICATIONS
MINISTRY OF NORTHERN AFFAIRS
MINISTRY OF NATURAL RESOURCES

16.33 At the Committee's public symposium in Thunder Bay, the particular problems of the northwest - its traditional preoccupation with concerns other than the arts, its remoteness, the cost of transportation and the special needs of the native community were forcefully presented.

- Northern Ontario contains 90 percent of Ontario's land mass but only about 10 percent of Ontario's people. Half of these approximately 800,000 people live in cities. The rest live in small towns, usually fifteen hundred to eight thousand in population, or are scattered throughout unorganized communities.

- Northwestern Ontario alone is about the same size as France but contains less than 300,000 people.

- The distance from Kenora to Toronto (or Stratford) is about the same as from Toronto to Jacksonville, Florida but the flights from Kenora are not so frequent or as competitive in price and comfort.

  Toronto to Kenora - $406
  Toronto to Florida - as low as $199

16.34 For these reasons it was argued that a different set of criteria for Ontario Arts Council support and for other ministerial grants should be applied for these areas. There is also a need to document the particular needs of our remote communities in terms of transportation, of artists, of people, teachers, arts equipment and services, and access to the arts. Resources such as rail lines, air lines, communications systems, buses, trucks, vehicles of all kinds, and expertise, all exist in the ministries of Northern Affairs and Natural Resources and Transportation and Communications. These resources could help to overcome the remoteness and the high cost in terms of dollars and community development.

16.35 **RECOMMENDATION**

The Minister of Citizenship and Culture should accept the responsibility of establishing with the Ministry of Transportation and Communications, the Ministry of Natural Resources and the Ministry of Northern Affairs a high level interministerial committee to determine and document:

(i) the particular problems the arts and culture face in remote parts of the province, especially the north;

(ii) the inventory of resources in these ministries which might be enlisted to help solve those problems;

(iii) the design of a program of multi-ministry assistance to make the arts more accessible, and to provide more opportunities for participation.

The Native Communities and the Arts:

16.36 Indian people had no word for art. Art was a part of life like hunting fishing and growing food. This is art in the broadest sense - an object of daily usefulness, to be admired and appreciated, nurturing the needs of both soul and body.

- Mary Lou Fox, Ojibwe
Cultural Foundation,
in a paper presented at
our Sudbury symposium.

16.37 There are many impediments to arts development in native communities. Remoteness, communications problems, lack of arts leadership, an inadequate arts delivery system are day-to-day obstacles that must be overcome. We are convinced of the importance of the arts to community development. We suggest that the proposed interministerial committee give priority to native arts and the native communities.

16.38 The recreational arts of the native communities in the less remote parts of the province should receive the same benefits and attention as recreational arts do in all other communities. A Ministry field staff with officers from the native community itself would facilitate this.

16.39 RECOMMENDATION

The Minister of Citizenship and Culture should ensure that the senior interministerial committee representing the ministries of Northern Affairs, Transportation and Communications, Natural Resources and Citizenship and Culture, which is charged with overcoming the obstacles to the arts in the more remote parts of the province give special priority to the needs of the native communities in those areas.

MINISTRY OF MUNICIPAL AFFAIRS AND HOUSING

16.40 According to Statistics Canada, seventy-three percent of Canadians believe that recreational arts affect the quality of municipal life. Two surveys conducted in 1976 and 1982 by the University of Waterloo showed that the majority of elected municipal officials believed that municipal tax money should be used to support the arts. However, some municipal governments have not realised the significance of the professional and recreational arts as a major resource, fundamental to their community's well-being, as well as to its economic development.

16.41 As we have indicated in chapter 4, ("The Impact of the Arts on the Economy of Ontario") industries today are attracted to municipalities not only by a labour supply, a transportation network, or a ready supply of raw materials. They are also drawn and held by amenities which make a community a pleasant place in which to live. Opportunities for participation in the recreational arts and also access to the professional arts count among the most important of these amenities.

16.42 Fifty-five Ontario municipalities already have local arts councils to advise them on arts development and funding. Such councils serve both the arts and the municipalities well, and other municipalities should be encouraged to establish them. We suggest that the relationship between the local arts council and the municipality should approximate that which exists between the province and the Ontario Arts Council.

16.43 If municipal governments are to develop recreational arts programs effectively in their communities they must identify these in their budgets. At the moment, it is virtually impossible to determine in Ontario how much municipalities spend on recreational art because their accounts do not clearly distinguish between expenditures on professional art, recreational art, parks and recreation, libraries and museums.

16.44 **RECOMMENDATION**

The Minister of Citizenship and Culture should request the Ministry of Treasury and Economics and the Ministry of Municipal Affairs and Housing to consider requiring municipalities to file with the government a breakdown of

municipal expenditures into categories for parks, recreational facilities, professional arts, recreational arts, libraries and museums, both capital and operating.

16.45 At present the Ontario government makes availabale approximately $5.2 million to the municipalities for recreational uses under what is known as Regulation 517 (attached as Schedule "A"). We believe that Regulation 517 should be enlarged in scope to include recreational art.

16.46

RECOMMENDATION

Regulation 517 should be amended as follows:

(i) the name of the municipal recreation committee should be changed to the Recreation and Arts Committee and be composed of no fewer than nine members, four of whom should be from the arts community,

(ii) twenty-five percent of the budget provided under Regulation 517 should be spent upon recreational arts, as opposed to physical recreation,

(iii) recreational arts should be defined in the regulation.

MINISTRY OF TOURISM AND RECREATION

16.47 An examination of the interdependence of tourism and the arts graphically illustrates how parallel objectives can be realized through co-ordinated programs and policies. Recreation and the arts presents an equally compelling example. In fact, the mutual supports and benefits of programs in culture and recreation, and culture and tourism, prompts us to suggest that the best delivery system would be through a Ministry of Tourism, Recreation and Culture, which would include the arts.

Tourism

16.48 Our yearly theatre and music festivals, our regional and mainstream theatres, our orchestras, concert halls, museums and galleries, our world-famous dancers, actors and musicians are undeniably a major tourist attraction for the province of Ontario. A survey of economic impact by Ministry of Citizenship and Culture, dated 1982, revealed that "tourism is an area of dynamic expansion. It represents the second largest industry in Ontario after manufacturing. In total it generated $8.7 billion in 1981."

16.49 The relation between cultural events and tourism is direct and mutually rewarding. The tourist spending attributable to tourists whose main interests are cultural/historical activities represents 29 percent of this total, or $2.5 billion. The Committee is convinced that increased promotional efforts by the Ministry of Tourism and Recreation, could increase these figures substantially.

16.50 Stratford, Shaw, the Canadian Opera Company, the Toronto Symphony, our dance and theatre companies continue to lure the American visitor even though they are not included in any special Ministry of Tourism and Recreation promotion. Fully 20 percent of Stratford's audience in 1982, and 35.6 percent of Shaw's in 1983 were from the United States - chiefly the border states. We feel that if official Ministry of Tourism and Recreation advertising (especially television in neighbouring states) included the performing arts, the percentages would be increased substantially. While only a small percentage of foreign tourists consider cultural opportunities as a prime reason for travel, audience surveys show that a substantial segment of domestic and foreign populations travel primarily to attend cultural events. With proper marketing and promotion this target group could be enlarged within the already established market in Canada and the northern United States. For this reason we feel it important that the Ministry of Tourism promote specific performing arts events in Ontario.

16.51 As of January 1984, the Toronto International Festival to be held in June of 1984 with a total budget of $6.5 million, including a provincial subsidy of $1.5 million, had not received commitment from the Ministry of Tourism and Recreation for promotion as a tourist attraction. We are convinced that this "not for profit" festival has great tourist potential and is therefore an event the province should promote.

16.52 Television Commercials for Tourism The promotion policy of the Ministry of Tourism and Recreation does not seem to permit the inclusion of Ontario's excellent performing arts companies in their television commercials.

16.53 If taxpayers' money is going to support Ontario's "not for profit" major arts organizations as arts attractions, then it makes sense to include them in promotional material as tourist attractions. These arts organizations are not in competition with the other sectors of the tourism industry, they support it.

16.54 Visiting Journalists: The Committee commends the Ministry of Tourism and Recreation for its visiting critics program, which subsidises airfare and some other costs of foreign critics so that they may attend and review major Ontario arts activities. We suggest that consideration be given to extending the program so as to include editorial writers architectural critics, radio and television journalists and personalities, so that a more comprehensive account of the totality of Ontario arts and culture might be presented. We also feel it very important to concentrate support for those who come from potential tourist areas, for example, the northern United States.

16.55

RECOMMENDATION

Pending a longer term solution, the Minister of Citizenship and Culture should accept the responsibility to establish with the Ministry of Tourism and Recreation a high level interministerial committee to determine and document:

(i) the advantages to both ministries of promoting the "not for profit"

subsidised arts attractions of the province;

(ii) the sort of media coverage which would be of the greatest benefit to arts and culture tourism;

(iii) how the arts community can take full advantage of these new promotion campaigns;

(iv) how the arts community, for its part, can be more knowledgeable about the needs of the tourism industry.

Recreation

16.56 The recreational arts are in need of attention, not only from the Ministry of Citizenship and Culture but also from the Ministry of Tourism and Recreation and from the municipalities. The Committee has recognized in this report the two distinct arts communities - the professional and the recreational or non-professional.

16.57 We see the arts as a spectrum with international excellence at one end, and beginners and non professionals at the other. This latter group, by far the largest, through the arts, are recreating themselves in choirs, orchestras, drama groups, pottery classes, art courses, weaving, crafts and so on - in other words, recreation. These endeavours require comparatively little public money. What they do need is encouragement, advice and instruction.

16.58 For several years the Ministry of Culture and Recreation through its field staffs and the various Wintario programs was doing that and doing it very well (1975 - 1981). The sudden dissolution in 1981 of the happy marriage between culture and recreation, and the cessation of certain Wintario programs left the recreational artist confused and discouraged.

16.59 In addition, as we have demonstrated in chapter 10 ("The Lotteries"), the separation into two ministries severely hampered the coordination and day-to-day communication in the allocation of lottery funds which, by legislation, are dedicated to both culture and recreation.

16.60 Leadership: In the 1960s the Ontario Government ran an annual leadership program for leaders of adult activities which trained them in both the technical and educational components of activities, including arts and crafts. This program produced a large number of leaders trained to give direction to the community programs of recreation and who were knowledgeable about the particular needs of adult participants. This program should be recommenced.

16.61

RECOMMENDATION

The proposed interministerial committee of the Ministries of Citizenship and Culture and Tourism and Recreation should consider recommencing the leadership program for the recreational arts.

Heritage Arts

16.62 I know that in our community the establishment and ongoing program created through the Quinte Ethnic Festival has had a positive impact. We have gotten to know and understand each other better through sharing with one another our cultural backgrounds.

- Selma Bochnek,
Belleville, Ontario.
in a brief to this
Committee.

16.63 During the course of our hearings we heard the concerns which the native peoples, the Franco-Ontarians and the various ethnic groups had about arts development in the province. We have described art as a spectrum with international excellence at one end and the non-professional or amateur at the other. We believe that all art, including that which reflects a particular people, should be supported and encouraged under the same terms of reference and with the same criteria in all the various disciplines. Again, we recognize the distinction between professional and non-professional and the different needs each has. The Ontario Arts Council and the Ministry must constantly review policies and programs to ensure that there are no impediments to any group in taking advantage of funding programs for the arts.

16.64 **RECOMMENDATION**

The Ministry of Citizenship and Culture and the Ontario Arts Council should analyse user surveys of government-assisted arts programs so as to ensure that the programs are accessible to all Ontario's citizens who qualify and that there is broad knowledge and understanding of the programs and their criteria.

Cultural Sharing

16.65 The arts are the best way of sharing our various cultural heritages. Since most of the traditional, or heritage, or ethnic arts, (also known as folk arts) are non-professional, Ministry programs of assistance do not require substantial sums of money. However, the Ministry must be especially conscious of the particular needs of ethnic communities outside metropolitan Toronto which may not have adequate arts representation. These communities may need to bring in the appropriate artists for festivals or other celebrations of cultural sharing. Although the artists may be non-professional, the sponsoring organizations nevertheless incur expenses.

16.66 In this regard we were advised that very few of these performers are listed with the Ontario Arts Council and they are sometimes difficult to locate. We were asked to consider the establishment of a central registry of heritage performing artists.

16.67 We suggest that these are Ministry responsibilities since, generally speaking, we regard the Ontario Arts Council as the body which funds professional artists - of all backgrounds.

16.68

RECOMMENDATION

The Ministry of Citizenship and Culture should continue to assist programs which encourage the sharing of heritage arts with particular criteria for those communities which have insufficient ethnic art representation. In

particular, the Ministry should provide support for the compilation of an ongoing central registry of heritage performing artists.

Franco-Ontarian Arts Development

16.69 The Ontario Arts Council has programs which recognize and support the bilingual nature of Ontario's artistic expression. The professional aspects of the Franco-Ontarian arts must continue to be supported by the Ontario Arts Council - whose programs must continue to acknowledge the unique needs of that community.

16.70 The recreational arts of the Franco-Ontarian communities should receive the same benefits and attention as do the recreational arts in other communities. An adequate Ministry field staff - with officers from the Franco-Ontarian community itself would facilitate this.

16.71 The Ministry should be aware of the potential new demand from the non-Franco-Ontarians for French language arts. At the moment in Metropolitan Toronto alone over thirty-thousand children are enrolled in French schools, of one sort or another.

16.72 This presents an opportunity for the French language arts to reach a new and responsive audience. The Committee suggests that the French language services coordinator of the Ministry carefully monitor this potential demand for the arts in French, from non-Franco-Ontarians, for appropriate Ministry and agency action.

16.73 RECOMMENDATION

The Ministry of Citizenship and Culture and the Ontario Arts Council should anticipate an increased demand for French language arts by non-Franco-Ontarians throughout the province and they should be ready to capitalise on these opportunities for cultural understandings.

Delivery System

16.74 A number of other initiatives should be undertaken to encourage participation in the recreational arts, and the minister for the arts, on behalf of the provincial government, should publicly articulate interest in supporting recreational art and should provide the most effective delivery system possible.

16.75 At present the Ministry of Citizenship and Culture is charged with responsibilities in five areas:

1) art, (professional and recreational)
2) heritage,
3) libraries,
4) museums,
5) citizenship.

16.76 What is missing at present, at the municipal and Ministry level, is a sufficiently strong ministry delivery service to support recreational arts.

16.77 In 13 regional offices the Ministry currently employs 17 full time consultants, 2 contract staff and 3 supervisors. In our opinion 17 full time consultants are not enough to fulfill the five major functions of the Ministry.

16.78 There are four alternative ways to correct this situation.

(a) The Ministry of Citizenship and Culture could hire an additional 20 regional representatives to attend to the recreational art component of the Ministry's mandate. We feel however that this would be wasteful, because such people already exist in the Ministry of Tourism and Recreation and could, in our opinion, handle the recreational arts obligations.

(b) The Ministers of Ministry of Citizenship and Culture and Ministry of Tourism and Recreation could negotiate a staff sharing agreement so that the regional staff of Ministry of Tourism and Recreation would, under the direction of the Ministry of Citizenship and Culture, and in cooperation with the Ministry of Tourism and Recreation, carry out the recreational arts mandate of the Ministry of Citizenship and Culture.

(c) The recreational arts mandate of the Ministry of Citizenship and Culture could be transferred to the Ministry of Tourism and Recreation.

(d) The Ministry of Citizenship and Culture could be joined with the Ministry of Tourism and Recreation to form a new Ministry of Tourism, Recreation and Culture. (We believe that the government's important citizenship responsibilities can be discharged best in a separate ministry, or as part of a new ministry of Citizenship, and Community and Social Services.)

The Committee prefers this last alternative.

16.79 **RECOMMENDATION**

Pending a longer term solution, the delivery system for programs in the recreational arts should be strengthened by:

(1) A staff sharing agreement between the Ministry of Tourism and Recreation and the Ministry of Citizenship and Culture, or

(2) Transfer of the mandate for recreational arts from the Ministry of Citizenship and Culture to the Ministry of Tourism and Recreation.

Conclusion:

16.80 Our arts and cultural assets are of vital importance to the tourism industry and likewise benefit from it. The arts are fundamental to recreation, and should be integrated into an overall support system. Lottery dollars are, by legislation, dedicated to culture and recreation which together should share a common rationale and administration for allocation. These facts convince us that all three responsibilities - tourism, culture and recreation should be united under one minister.

16.81

RECOMMENDATION

The Ministry of Citizenship and Culture should be joined with the Ministry of Tourism and Recreation to form a new Ministry of Tourism, Recreation and Culture. The citizenship responsibilities of the present ministry should be separated into a distinct Ministry of Citizenship or added to a new Ministry of Community, Social Services and Citizenship.

O.REG. 517

REGULATION MADE UNDER THE MINISTRY OF TOURISM AND RECREATION ACT

RECREATION PROGRAMS

1. In this Regulation,

(a) "approved recreation costs" means that portion of the amount provided for in the annual estimates of a local municipality, band, school board or local services board and approved by the Minister with respect to a recreation program for,

- (i) salaries of leadership and supervisory personnel,
- (ii) supplies and equipment,
- (iii) the operation and maintenance of facilities for recreation,
- (iv) communication with the public, and,
- (v) administrative assistance to community recreation organizations;

(b) "band" and "council of the band" have the same meaning as in the Indian Act (Canada);

(c) "Local Services Board" and "Board Area" have the same meaning as in the Local Services Board Act;

(d) "population" means,

- (i) in the case of a local municipality, the most recent grants population as determined for the local municipality by regulation made under the Ontario Unconditional Grants Act,
- (ii) in the case of a band, the population as determined by the last preceding census taken under authority of a by-law of the council of the band, and
- (iii) in the case of a Board Area or an area for which a school board provides a recreation program, the population determined by an assessment

commissioner under section 14 of the Assessment Act for a Board Area or for an area for which a school board provides a recreation program;

(e) "recreation program" means a program for the provision of facilities for recreation or for the supervision, encouragement and guidance of recreation activity;

(f) "school board" means a "board" as defined in the Education Act, all or part of whose jurisdiction is in territory without municipal organization.

2. The following may appoint, in the manner provided, a recreation committee to conduct a recreation program:

1. The council of a local municipality, by by-law.
2. The councils of two or more local municipalities, by by-law.
3. The council of the band, by by-law.
4. The councils of two or more bands, by by-law.
5. The council of one or more local municipalities and the council of one or more bands, by by-law.
6. A school board, by resolution.
7. Two or more school boards by resolution.
8. Local Services Boards by by-law.

3. A recreation committee shall be composed of at least five persons of whom at least two shall be members of the appointing body or bodies.

4.(1) The council of a local municipality, the council of the band, a school board or a local services board may apply for a grant to conduct a recreation program.

(2) An application under subsection (1) shall be made between the 1st day of January and the 1st day of April in any year, on a form provided by the Minister, for a grant for that year.

5. An applicant for a grant under this Regulation shall be paid,

(a) where the population of the applicant is 5,000 or less, the lesser of $6,000 or 50 per cent of the approved recreation costs;

(b) where the population of the applicant is more than 5,000 but less than 25,001, the lesser of $9,000 or 25 per cent of the approval recreation costs; or

(c) where the population of the applicant is more than 25,000, the lesser of $12,000 or 10 per cent of the approved recreation costs.

6. Where the recreation program for which a grant is made is not carried out, the Minister may in any future year deduct the whole or part of the grant from any future grant or grants to which the applicant may be entitled under this Regulation.

7. Where in any year the amount voted by the Legislature for grants under this Regulation is insufficient to pay the grants in full, the Ministry may make a pro rata reduction.

8. Notwithstanding section 9, a grant payable under Regulation

653 of Revised Regulations of Ontario, 1980 in respect of a recreation program carried out before the 1st day of January, 1984 is payable until the 31st day of March, 1984.

9. Regulation 653 of the Revised Regulations of Ontario, 1980 is revoked.

10. This Regulation comes into force on the 1st day of January, 1984.

17. THE ARTS AND THE NEW TECHNOLOGY

Comment: This chapter was written by the Chairman and represents his personal point of view, not those of the other committee members.

> In the future, one group of people will push buttons, monitor lights, and make simple repairs; another group will design the 'black boxes' which will make the system function; in between will be an increasingly lessened demand for the semi-skilled worker. The problem posed by the real or perceived barrier to upward mobility - leading perhaps to new class divisions, conflict and tensions in the information society of the future - is of particular concern.
>
> The new technologies will change the nature of work, the place of work, and the importance of work to society. A major problem is in the notion of work itself which, over time, has changed from a needed activity that transformed resources into usable goods into a mechanism that distributes income in our society. Self-esteem, identity and self-worth have become meshed with the individual's employment. If some forecasts prove correct, we will need far less labour in our society. What is to be done with those presently in fields of activity that will be declared redundant? People who cannot be retrained will no longer be able to depend on jobs for necessary income As a society we must find new and creative ways for distributing income. How will our tendency to define people in terms of their work, what they "do", affect those who no longer "do" anything.
>
> \- A. Cordell, Work and Working in the Information Society

17.1 This report, for the most part, deals with issues and problems that face the ministry and the government in relation to the arts and culture policy at the present time. But in a healthy society, the arts should be forward looking and so should the province's arts and culture policy. Economic and demographic factors can provide some guidelines in planning for the near future, but another inexorable force is the technological revolution.

17.2 Ontario residents in the 1980s may be facing a decade of under-employment, reduced economic expectations and increased leisure time. The combination of these conditions creates a vital need for reassessment of our social and political priorities. This decade will raise new social issues and, unless conventional ideas are rethought, considerable social unrest may ensue. These conditions are not necessarily a consequence of a downturn in the economy; they are also an indication of conditions that will prevail in the transition from an industrial society, in which workers were primarily involved in manufacturing and the exploitation of natural resources, to a service and information society, in which individuals are engaged in the processing or treatment of information.

17.3 The social structures of the Industrial Society will break down as education, work and leisure change form. Traditional divisions between work and leisure, education in schools and at home, blue- and white-collared workers, will be dropped as technology redefines these functions and their boundaries. About half of our present work-force is engaged in the information sector. This shift from manufacturing to the service sector reflects particular developments in the communications revolution:

1) the explosions of electronic technology,
2) the miniaturization of parts,
3) the tremendous drop in production costs of technological hardware,
4) the development of communications networks.

17.4 Technological change will have profound implications for our society in general and many of our art forms in particular. The promise of more leisure time for a large part of the population coupled with the potential of the technology is possibly the greatest challenge to the arts and to the cultural industries since mass literacy. The technological revolution raises two basic questions as far as the arts are concerned:

- How important are the arts in the new information society?
- What will happen to the old art forms and their delivery systems in the face of the new technology?

17.5 Within the range of possibilities is an age where live theatre and the other public performing arts may change or ultimately disappear; where music may be composed and played by computers; where books may no longer be printed; where the role of the library may drastically change; where schools, if they do not disappear, may materially alter and return to the home; where the words "education" and "literacy" may have to be reinvented where access to information and the arts may be available to everyone.

17.6 The information society emphasizes the individual. From the family unit and mass society of the industrial age emerges new human diversity in the form of a culture of the individual. The new communications technology may well redefine our conventional notion of a mass medium, placing a new emphasis on individual selection of diverse cultural products.

17.7 The basic tool for the individual in the information age is the combination of the television and the computer in what can be called the home work/entertainment centre. With the price of home computers falling below $500, they can be expected to be as commonplace as a television in the home. Video games have already brought the computer into the home, and once there, the home entertainment centre for art, education and amusement is not far off. The video cassette recorder is also contributing to the changing role of television. Viewers with VCRs are no longer passive receivers of predetermined programs; rather they are becoming active selectors of programming. This trend may become more widespread as program choice increases.

17.8 The home work/entertainment centre will likely combine personal computers, television and several add-on features (video games, cassettes) linking them to communications networks which would allow direct delivery of education, work, entertainment, shopping, electronic mail, banking, reservations, etc., to the home.

17.9 A major innovation in television will be the introduction of the flat screen. The flat screen does away with the cumbersome "box" of TV sets now in use. It is thin enough to hang on a wall and when not in use for TV viewing could display an art work televised from a possible Art Gallery of Ontario art bank. Audio and visual information can now be converted to digital mode and sent over several different delivery systems. "Perfect" sound is now available.

"Perfect" film quality will soon be available on the TV screen with high-definition television.

17.10 These enhancements to the home TV set can have a direct effect on live performances. Perfect sound and a large, flat screen with film-quality images will bring the concert hall or stage into the home. In theory, this could greatly increase the accessibility of the arts, as well as effect live audience attendance and consequently the use of performing arts facilities.

17.11 As the TV set evolves so will the networks for delivery of programs. One such network might use direct broadcast satellites (DBS). Direct broadcast satellites are high-powered satellites which transmit programming directly to inexpensive home receivers ("dishes") or to head-ends of cable-TV systems, irrespective of distance or geographical interferences. This means more TV channels and greater accessibility to news, information, education and arts performances.

17.12 Faced with an increasing number of channels, viewers may opt for pay-per-view rather than monthly subscription rates. In the case of the cabled home, the viewer simply orders programs using a hand-held key-pad much like a calculator. For programming by satellite, the viewers select programs by calling in their request and account number by telephone. In addition, viewers will be able to choose from movie banks and record banks and directly order and receive an evening's entertainment, rather than rely upon a broadcasting system's play for an evening's entertainment. Generally it is conceded that access to the arts will be increased and the demand for varied productions increased.

17.13 Technology has traditionally acted as a support to artistic expression by providing means of reproduction and delivery. The invention of typesetting is a dramatic example. More recently records and radio have brought musical performance into the home. In the case of film and photography, technology permitted the birth of those two unique art forms.

17.14 Technology is now giving arts delivery systems wider access and permitting two-way communication. In the process new art forms have been created such as computer art, video art and synthesized music.

CULTURAL INDUSTRIES

17.15 Major advancements are being made in the print media (newspaper, magazine and book industries) as well as in the electronic media (film, radio and television broadcasting and recording industries). In the print media, production and distribution processes are being transformed by computers. In the magazine and newspaper industries, editorial and advertising copy can now be typed directly into a computer with complete layout instructions. Photocomposition is replacing former typesetting methods. Computerization of the print media increases efficiency but does away with certain highly-skilled workers and requires capital investment in the technology.

17.16 The book publishing industry is similarly undergoing technological convulsions. Tele-ordering systems exist already in the United States and Europe. In Canada where 90 percent of books are imported, tele-ordering poses a considerable threat to the Canadian distribution system which would be bypassed.

17.17 Possible scenarios for the future include the eventual obsolescence of the printed book. Books may be replaced by audio equipment that plays small "chips" (recorded books) or by visual display of text on the television or hand-held screen.

17.18 In either case, one can easily imagine the impact on libraries, book vendors, book publishers, book distributors or the traditional classroom.

17.19 In an alternative development, on-demand ordering and printing of books could return us to the style of hand-printed manuscripts and eliminate the production of thousands of copies of a book before sale.

17.20 Technology is, in most cases, helping to increase productivity, improve distribution and broaden markets for all the cultural industries, and offers Canadian cultural industries enormous opportunities to expand into new markets. We have seen an example of this as video cassettes allow the film industry to enter the retail and rental business for the first time.

17.21 What do these technological changes mean for Canadian control of our media, our arts, our culture? Trans-national data flow and satellite "footprints" have already emphasized the problem of cultural imperialism and the overwhelming American presence on this side of the border.

17.22 The lag between the development of technology (hardware) and content development (software) is the most critical problem facing technology enthusiasts today. It also presents an immense challenge to Canadian producers. Progress in the cultural industries will unquestionably mean increase in the production sector. Given the momentum of technology advancement, we must immediately jump to fill the gap of content, whether it be computer programs, films for pay-TV or new drama for TV, before our neighbour does it for us.

17.23 Because Canada will not likely be able to effectively compete in manufacturing most of the new technological hardware, our priority must lie in innovative program development to ensure a competitive position in domestic and international markets.

17.24 The new communications technologies demand immediate attention from the federal and provincial governments to ensure the flexibility of all existing industry in a rapidly changing market and the maximum benefit for the Canadian public. A long-range arts policy must take these factors into account.

17.25 On November 3, 1983, the Honourable Francis Fox, speaking to the Royal Commission on the Economic Union and Development

Prospects for Canada, (the Macdonald Commission) announced that:

1. We must ensure that Canadians continue to have a high quality, technologically advanced communications infrastructure.
2. As a nation, we must invest sufficient capital and human resources in communications and information technology R & D to ensure that our industries can benefit from the vast opportunities they present.
3. We must recognize the economic importance of the cultural industries and provide them with the support required to compete in domestic and off-shore markets.
4. We must ensure an equivalent commitment to the arts, which can be viewed metaphorically as the research and development component of the cultural industries and industrial design.

17.26 Ontario, which is the home of much of the arts, communications systems and developing technology in Canada, must, through its government, lead the way in this technology decade. Accordingly, steps should be taken by the Ministry to monitor the relationship between advancing technology and the arts.

17.27

RECOMMENDATION

The Minister should create an interministerial committee in conjunction with the Ministries of Tourism and Recreation, Education, Colleges and Universities, and Industry and Trade to:

(i) identify the various forms of communications and estimate their technological impacts on the arts, the media, libraries, schools, museums,

etc., so that appropriate and timely responses are involved by the Ministry and its planning;

(ii) develop strategies to support and encourage Canadian producers of software and program content;

(iii) identify new formulae and new sources for television programming, computer software, etc.;

(iv) develop data banks;

(v) develop policy, defining the role of government in the technology age. (For example, will the government guarantee public access to the new technology or will a huge gap develop between the information rich and the information poor?);

(vi) identify areas where new technology may threaten jobs and existing industry - and develop compensating strategies.

18. GOALS FOR THE DEVELOPMENT OF THE ARTS IN ONTARIO FOR THE NEXT TEN YEARS

18.1 The growth in access, opportunity and accomplishment in the arts in this province over the last twenty years, has been impressive. Recognition of this growth and of the changed economic reality, calls for a move away from the expansionist mandate of the 1973 cabinet guidelines for a cultural development policy, towards a new policy which consolidates the achievements of the past, encourages creativity, raises standards, takes maximum advantage of existing facilities and permits the greatest possible participation in the cultural life of this province. To attain these goals, the provincial government and its arts and culture agencies must work together:

1. To establish and sustain an appropriate balance of funding among all partners - governments (federal, provincial, municipal), the private sector and earned revenue, to provide the greatest independence and creativity for the arts. For this, there can be no fixed formula.

2. To provide adequate provincial funding for the arts from tax- or lottery-based revenue, not only to sustain creativity, but to keep the arts affordable to the widest possible audience.

3. To anticipate and plan for social, demographic and technological changes likely to take place in the province within the next decade.

4. To concentrate public spending on programs rather than on facilities, which if they are to be built, should be conceived and designed in such a way that they can be self-sustaining, or have their future operating revenue provided through an adequate endowment fund.

5. To reaffirm the principle and renew the practice of arm's length support for the arts in all cases where artistic assessment is required.

6. All other things being equal, to give preference to those policies and programs which increase the opportunities for artists to work at their full potential.

7. To determine and articulate the long term expectations government has for its arts and culture agencies by setting acceptable policies and implementing them.

8. To establish a clearly understood system of accountability of the agencies to the province, and the clients to the agencies, as a condition of public funding.

9. To see the arts of this province as a concern of all government departments.

10. To establish a coordinated policy in support of the province's cultural industries.

11. To recognize the importance of an early acquaintance with the arts, beginning in the school system.

12. To lead the way, by example and policy, in architecture and design excellence.

18.2 The Minister should take every opportunity to represent, promote and champion the arts within the province, the nation and abroad.

18.3 We feel these objectives can best be met within a new ministry for recreation, culture and tourism.

19. SUMMARY OF RECOMMENDATIONS

3. Survey: "The Perceptions, Attitudes and Behaviour of Ontario Residents Towards the Arts in the Province: 1983"

3.9 The Minister should make known to cabinet colleagues, and the public, the results of this Committee's commissioned study on The Perceptions, Attitudes and Behaviour of Ontario Residents Towards the Arts in the Province: 1983. The government of Ontario should use the Committee's survey in decisions relating to arts and culture and as a cornerstone in the formulation of arts and culture policy.

4. The Impact of the Arts on the Economy of Ontario

4.18 The province, through the Ministry of Citizenship and Culture, in cooperation with the ministries of Tourism and Recreation, Trade and Industry, Treasury and Economics, should consider conducting a study that will outline the existing and potential economic contribution of the arts to the economy of Ontario and the return to the province from its subsidy to the arts in relation to other provincial subsidies.

5. Government and the Arts

5.28 The provincial government has a responsibility to maintain its subsidy and official support of the arts if they are to survive and continue to grow in influence and quality. The arts community must receive this commitment if it is to operate in an atmosphere of freedom and remain accessible to a wide public. Without it, not only will our own lives be impoverished, but also those of future generations.

6. The Ministry and Its Agencies: Major Museums, Art Galleries and Provincial Broadcasters

6.15 The government should exercise extreme caution before assuming any new arts or culture agencies. If any are assumed, they should be accompanied by a private endowment fund which makes realistic provisions to keep pace with inflation and rising costs.

6.19 The Ministry must insure that all government decision-making concerning the arts is based on accurate and complete information, and should itself consistently distinguish between funding for cultural institutions and funding for the arts.

6.28 The Ministry, working in partnership with each of its agencies, should establish goals for increased self- sufficiency, to be reached over the next several years, based not on a formula, but on a realistic appraisal of the needs and market possibilities of each agency. The responsibility for reaching these objectives should rest with the chairman and the board of each agency.

6.30 The Ministry should examine all existing memoranda of understanding with its agencies to ensure that each board's duties are clearly set out. It is then the Minister's responsibility to make these memoranda of understanding available to all board members at the beginning of their terms, and to review with each board, on an annual basis, its operations.

6.32 Appointments to a provincial agency board should be made only after prior consultation with the chairman and in recognition of the particular needs of that agency.

6.37 The McMichael Canadian Collection should develop, over the next three years, a membership of sufficient size to permit its board to be enlarged from nine to eighteen members, with at least half of them elected from the general membership. Also, half of the board members of the ROM should be appointed and half elected.

6.41 The Minister should ensure that the heavily subsidized arts and culture agencies remain accessible to the public. To this end i) the ministry, in co-operation with the ROM and the AGO, should carefully assess the effects these recent admission prices have had, not just on revenue generated but also on attendance, and consider a "roll back"; and ii) we recommend that both the ROM and AGO have at least one well-advertised free day a week.

6.52 To better assess the financial management of all arts and culture agencies:

- i) the Minister should require the Provincial Auditor to carry out or to supervise a "value for money" audit for all agencies annually. The Minister and board members should receive the audited statements, the management letter and the agency's reply to the letter.
- ii) the Minister should require all agencies to have a financial audit committee.

6.58 No change should be made to the present patterns of ownership and maintenance obligations by Ministry arts and culture agencies under Schedule III.

6.63 The Ministry should reinstate its commitment to the sharing of artifacts and art objects throughout the province, and provide the necessary funding for this purpose - either directly to its agencies, or on a program by program basis administered by the Ministry, or a combination of the two.

6.65 The Ministry should arrange for collections in the major museums and galleries - the Royal Ontario Museum, the Art Gallery of Ontario, and the McMichael Canadian Collection to be examined by an independent group of assessors and classified as to their true perishability.

Objects might be described in three ways:

- (i) those whose delicacy requires them to remain within the major institution;
- (ii) those which could travel to exhibition spaces with National Museum Standards;

(iii) those whose relative indestructibility would permit them to be shown in public buildings where National Museums Standards were not available.

6.68 Every three to five years there should be a complete independent review of each arts and culture agency, to assist in the development of long-range cultural, artistic and financial objectives and priorities.

7. Community Museums, Community Art Galleries and Arts Service Organizations

7.9 The Ministry should maintain its level of core funding to those community museums able to meet its new museum standards. Once these standards are in place, consideration should be given by the Ministry to increasing program money for these museums, to be administered by the Ontario Heritage Foundation which will then be in a position to give grants to museums based on a cultural assessment.

7.15 The Ministry, working with the Ontario Association of Art Galleries, should encourage galleries to do marketing studies of their own communities to determine whether gallery hours are appropriate; whether memberships are sufficiently attractive to a broad cross-section of the population; and whether the gallery might make its space available for a variety of functions which could give the institution a more central place in its community, and, as a result, become more self-sufficient.

7.20 If total provincial funds for community art gallery core funding are reduced in the next fiscal year, or in subsequent ones, the Committee recommends a choice of action:

(i) The Ministry, in close cooperation with the Ontario Association of Art Galleries and the Ontario Arts Council - taking both the programming aspects of the galleries and their role in the overall provincial arts delivery system into consideration - should move away from formula funding and support only those galleries of quality and importance, leaving the rest to other sources of funding, knowing that some may be forced to close. To do this, the Ministry would set up expert juries to perform artistic evaluations, duplicating the function of the Ontario Arts Council.

(ii) Or, the Ministry could return the entire funding responsibility to the Ontario Arts Council, along with additional funds for administration and granting, and leave these difficult decisions to the agency with the express mandate for artistic assessment.

7.23 The Ministry, in co-operation with the Ontario Arts Council and the Ontario Heritage Foundation, should fund an independent study of the collecting and exhibiting responsibilities of art galleries within the province to arrive at a long-term policy which would rationalise our fine art resources.

7.29 The Minister should convince colleagues from other provinces that it is necessary that they:

(i) begin to pay the travel expenses their own residents incur while serving on boards of national arts service organizations, and

(ii) contribute to the overall operating support of national service organizations from which their artists derive benefit.

7.33 i) The Ministry, together with the appropriate arts officer at the Ontario Arts Council as well as representatives and clients of the service organizations, should begin a thorough assessment by discipline of all arts service organizations.

ii) Following a rationalization of service organizations, the province should make available to all arts organizations with head offices in Toronto, rent-free space in buildings now owned by the province and under-used, such as 8 York Street or the Heintzman Building on Yonge Street in Toronto.

7.36 The Ministry should direct to arts service organizations some of the money it has budgeted for its own use, for programs which could best be delivered by those more closely involved.

The Ministry should establish planning and liaison groups with arts service organizations, which should meet regularly and frequently, to establish policy, to evaluate existing programs and to plan new ones.

7.39 The Ministry can get the best value for its investment in the arts by exhibiting restraint in its own operations, by showing strong leadership and by explaining its policies and strategies directly to all its clients in a more open and constructive way.

9. The Ontario Arts Council

9.27 The Minister should amend the enabling legislation which established the Ontario Arts Council so that:

(i) the size of the Council is increased from 12 to 15 members;

(ii) members can be paid an appropriate per diem for their services;

(iii) membership, excluding the chairman, is limited to two consecutive terms of three years duration;

(iv) the chairman can serve a maximum of nine consecutive years on Council, as either member or chairman.

9.56 In order to resolve the uncertainty regarding the role of the Ontario Arts Council and to re-establish the province's share in the support of its arts organizations the following steps should be taken.

1. The government should confirm that the Ontario Arts Council is the principal arts granting agency of the province. The government should also announce a new arts policy within which the Council can give adequate

financial support to the major organizations as well as to the arts community generally.

2. The Arts Council should undertake a two-year internal restructuring of its priorities and should establish its own new policies for providing arts funding in the province in the coming decade, recognizing the budget limitations with which it will be faced.

3. In order to avoid further damage to the major performing arts organizations, and hardship to many other Arts Council clients during this two-year period, the government should make a special, two-year, lottery-based supplement to its regular, tax-based allocations to the Council.

    i) In the 1984-85 fiscal year, assuming a reasonable tax-based allocation will be 5 percent greater than the previous year's allocation of $17 million, the Arts Council should be given a supplement from lottery sources amounting to 20 percent of its tax-based allocation. This would amount to approximately $3.57 million.

    ii) In the 1985-86 fiscal year, assuming the tax-based allocation to the Arts Council would increase again by 5 percent over the previous year, the supplement from lottery sources should be 10 percent of the tax based allocation. This would amount to approximately $1.87 million.

9.60 The Ontario Arts Council should include a full-time financial officer on its staff

10. The Lotteries

10.26 If the Minister agrees that lottery money should provide the arts with either the same, or an enlarged, share of its provincial subsidy, the Committee suggests that the following should be done:

i) New principles governing the expenditures of lottery-based funds for the arts should be devised and announced by the Minister for both Wintario and Lottario, to ensure that programs can be planned and funds expended in the best way possible for the purpose for which they have, by law been designated.

ii) The Minister should undertake an analysis of the relationship between lottery- and tax-based subsidies for the arts, recognising that many lottery programs, particularly capital ones, create on-going demands for provincial assistance, from one source or another, and plan accordingly.

iii) While it is the case that money can be transferred to neither the Ministry of Citizenship and Culture, nor the Ministry of Tourism and Recreation until cabinet approves the expenditure, the Minister should seek a more balanced distribution of all existing and future lottery profits between the two designated areas, recreation and culture (including the arts).

iv) If the provincial or the federal government considers introducing additional lotteries dedicated to other purposes, the Minister should ensure that it is not done at the expense of those lotteries which support the arts.

10.36 During the next several years, lottery investment in the arts and culture should be directed primarily toward the "promotion and development...of activities", rather than "facilities".

10.38 The Minister should request cabinet to authorize the expenditure of Lottario funds to cover all outstanding Wintario capital arts and culture capital commitments.

10.44 Where qualitative assessments should be made on Wintario arts support applications, this should be carried out by juries established by the Ontario Arts Council, rather than by the Ministry itself.

10.46 To determine the value of various past lottery-based programs for the arts, the Ministry should set up a series of meetings with appropriate service organizations and officers from the Ontario Arts Council, with the intention of repeating, extending, or expanding the programs they feel have been the most beneficial, for an indefinite period of time.

10.50 The Ministry should reinstate a revised version of its former Wintario "Assistance for Art in Public Places Program". The province should match up to $50,000 any contribution made by a municipality toward funds for a work of art by an Ontario artist to be permanently located in a public place.

10.57 The Minister should ensure that when outstanding Wintario Challenge Fund payments are made, they include an amount equal to the interest which would have been earned had payments been made on schedule.

10.66 If a second Wintario Challenge Fund is needed to maintain private giving to the arts, it should not be introduced before the end of this decade.

10.75 Future Half-Back Programs should concentrate on repeating the successes of the past, rather than devising new and untested programs. If additional Half-Back Programs are thought to be necessary, they should be carefully assessed in advance as to their cost-effectiveness. They should be designed as a supplement to an adequate provincial arts subsidy and as part of a larger cultural industry policy. Service organizations representing those arts and culture fields intended to benefit from Half-Back should be consulted very early in the planning process.

11. Private Support for the Arts

11.20 The Committee recommends that the Minister persuade cabinet colleagues that either the same tax credit incentive which now applies for political contributions should be offered for all "free will" donations by individuals and corporations in Ontario or it should be eliminated altogether.

11.23 If the province wishes to encourage increased charitable giving, it could work in concert with the federal government to amend the Income Tax Act to permit taxpayers to deduct the full or some greater amount than 20 percent of the charitable donation in the first year, or in any of the ensuing four years.

11.27 The provincial government could consider amending its Income Tax Act and its Corporations Tax Act, to exempt gifts of securities to registered charities by individuals or corporations from capital gains tax.

11.50 The Ministry should change the criteria for Wintario arts support grants to permit more arts organizations the opportunity to share with the province the cost of courses designed to improve their business management techniques in general and their fundraising skills in particular, regardless of the enrollment fees of these courses or of where they are given.

11.53 The Ontario Arts Council should have on its staff a corporate liaison officer, to assist medium and small arts organizations in their efforts to increase private support, especially from corporations.

11.56 The Minister should set up a special awards program, with a variety of categories, acknowledging outstanding corporate support for the arts. The award should be named in memory of the man who formally brought the Ontario Arts Council into being - the John Robarts Award.

11.63 The corporate liaison officer at the Ontario Arts Council should regard sponsorship as an important objective and should assist medium and small groups especially in finding appropriate sponsors.

11.71 The Ministry should carefully monitor all charitable giving to the arts over the next few years, to see if additional amendments to either the Income Tax Act or the Corporations Tax Act (either federally or provincially) are necessary to further encourage private support. If further incentives are necessary, the Ministry should take the appropriate action.

12. The Development and Use of Arts Facilities

12.10 Future capital grants for arts facilities should not be made without consulting the Ontario Arts Council. In addition, any capital grant made to an arts organizations should be reflected in an increase to the grant allocation to the Ontario Arts Council. This increase should be ongoing and based on a realistic assessment of the future operating and programming expenses of the new facility or its prime tenants.

12.14 In the future, the province's grant for any facility development should be conditional upon an endowment fund being established to provide for ongoing operations of the facility. The initial project cost which should be shared by all funding parties should be 120 percent of the capital cost. The extra 20 percent should form an endowment fund for core operating expenses. The fund ought to be reviewed every five years to ensure that it keeps pace with inflation and rising costs.

12.21 Feasibility studies for all proposed arts and culture capital projects should be vigorously reviewed by the Ministry, which should pay special attention to future ongoing financial demands on the province, and the project should not be approved unless provision is made for operating costs.

12.26 The province should encourage the design of new buildings for the arts which contain a wide variety of activities and which will be physically integrated into the environment and the life of the town or city in which they are located. A high degree of self-sufficiency should therefore be a criterion for these new buildings.

12.30 The former Wintario grant program for portable equipment should be re-established by the Ministry of Citizenship and Culture on a permanent basis. The program should be simple and easy to understand and should have low minimum requirements.

12.39 The province's contribution to the new opera/ballet complex should be contingent on a development plan which includes commercial and residential units, a small specialist museum and adequate parking areas so that additional revenue can be generated and self-sufficiency increased. The complex should also be an important architectural addition to the city of Toronto.

12.44 The Minister should accept the responsibility to convene a meeting of all interested parties to evolve new strategies for the development and use of the Elgin-Wintergarden complex.

12.47 The Ministry of Citizenship and Culture should enter into negotiations with the Ministry of Tourism and Recreation to establish a permanent arts pavilion at Ontario Place.

12.51 Before lending its support to any new or expanded arts and culture facilities in Metropolitan Toronto, the Ministry and representatives from the government of Metropolitan Toronto should undertake a joint study of long- and short-term capital demands for projects in Metropolitan Toronto. These should be assessed in the light of (1) the ongoing costs of present facilities and the ability of the two levels of government to meet them, (2) the projected capital costs of proposed new facilities, and (3) the projected ongoing costs of the new facilities, and (4) the impact which each proposed new facility will have on existing facilities.

13. Cultural Industries

13.14 The Minister of Citizenship and Culture should re-establish within the department a Cultural Industries Branch with a renewed mandate to assess the needs of, and develop and coordinate policies and programs for, the cultural industries. This should be done in cooperation with the Ministry's own agencies, other provincial ministries, the federal government and the representatives of the cultural industries themselves. Policies and programs should be designed to increase the artistic and economic health of the province's cultural industries.

13.33 In order to strengthen the textbook sector of the Canadian-owned book publishing industry in Ontario, and as a result, to make increased revenue available for trade book publishers who are already eligible for provincial assistance:

(1) The Minister of Citizenship and Culture should convince the Minister of Education of the necessity to amend Circular 14 so that the criteria for textbooks selected include the words "published by Canadian-owned companies".

(2) A similar Canadian ownership requirement should be introduced for all other educational support material programs, such as the Learning Materials Development Fund and the French Fund, and for the production of computer software (manuals, guides, programs and courseware).

(3) This policy should be adopted, announced, and implemented gradually and incrementally over a period of between five and ten years, following the pattern established in the 1950s when there was a shift away from foreign textbooks.

13.41 Within the proposed Cultural Industries Branch of the Ministry of Citizenship and Culture there should be an officer with special responsibilities for the periodical publishing industry within Ontario. This officer should:

(1) coordinate with the Ministry of Consumer and Corporate Relations, in cooperation with the Canadian Periodical Publishers' Association, the Periodical Distributors of Canada and the Association of Canadian Publishers, an examination of the periodical distribution system in the province since 1971, and if necessary recommend

changes to the Paperback and Periodical Distributors Act.

(2) study, with the Ministry of Industry and Trade, the value of loan guarantee and interest subsidy programs for Canadian-owned, Ontario-based periodical publishers, compared to the programs now offered book publishers.

13.43 Since the Canadian English-language periodical publishing industry is located primarily in Ontario, the Ministry of Citizenship and Culture should acquire and examine the recent Woods Gordon study on the subject prepared for the federal Department of Communications. After consulting with other concerned provincial ministers and service organizations, the Minister should make recommendations to the DOC in the interests of the province's periodical publishing industry.

13.51 Any future recommendations for programs of financial support for film or video, should appear as a joint submission from both the Minister of Industry and Trade and the Minister of Citizenship and Culture, and should be based on an integrated provincial film strategy established jointly by the two ministries.

13.57 In the interests of developing a creative and indigenous film and video industry in the province, the Minister of Citizenship and Culture should ensure that the province does not provide subsidy for the large-scale film and video projects.

13.60 The Ministry should recognize the value of film and video festivals, and presentation on TVOntario, of the province's small-scale film and video production.

13.63 The Minister of Citizenship and Culture should support those policies and programs which encourage, in Ontario, a medium-scale film and video industry, designed to reach the Canadian home market, using television as its principal means of distribution.

13.76 As part of its overall film policy, the province should establish and fund an Ontario Screen Institute as a long term investment in the talent of this province and the important contribution it will make to film and video production.

13.79 While it would remain the responsibility of the Ministry of Citizenship and Culture to establish cultural policy and to provide a cultural assessment of all applicants seeking government support, we recommend that if the province wishes to maintain its leadership role with regard to the cultural industries, it establish an Ontario Cultural Industries Development Corporation as the central source of funds to implement this policy. The Corporation would be provided with a clear mandate and sufficient resources to coordinate, integrate and enhance the province's financial contributions to the cultural industries.

14. The Arts and Education

14.15 The Minister of Citizenship and Culture should arrange with the Minister of Education for the appointment of several high-level members of her Ministry to the Arts Implementation Team to act as advocates for the arts, to consult with the arts community and to improve communications between the key ministries responsible for arts and education.

14.25 The Minister of Citizenship and Culture should arrange with the Ministry of Education for the establishment of a joint review committee specifically to study the effects of the changes brought about by SERP in the secondary school curriculum, on the teaching of the arts.

14.34 To ensure that artists selected to participate in the Creative Artist in the Schools Program have the necessry teaching and artistic abilities, Ontario Arts Council juries should consist of both educators and professional artists.

14.36 The Ontario Arts Council should give consideration to increasing the school board's financial contribution to Creative Artist in the Schools projects.

14.39 The Ontario Arts Council should modify the Creative Artist in the Schools Program so that:

i) the definition of "creative artist" is expanded to include a broader range of arts occupations;

ii) projects which do not involve "hands-on" participation become eligible for support;

iii) priority is given to:

(a) projects that deliver an arts component to secondary schools where arts courses are limited, and

(b) projects that deliver an arts component to students whose specialist studies neglect the arts.

14.41 The Ontario Arts Council should collaborate with the Ministry of Education to produce a well-designed manual on the Creative Artist in the Schools Program. That manual should describe: the Program's objectives, prototype projects and how projects could be adapted for local requirements. The manual should include the evaluation form for use by teachers, schools and the Ontario Arts Council.

14.43 The Ontario Arts Council should consider using the Ministry of Northern Affairs allocation for the Creative Artist in the Schools Program in the northern part of the province.

14.45 The Ontario Arts Council should introduce a series of awards to be presented to schools which make the most imaginative and constructive use of a Creative Artist in the Schools Program.

14.49 The Minister of Citizenship and Culture, in establishing long-term policy objectives with its arts and culture agencies, should urge all agencies to enter into arrangements with their local school boards to have a teacher seconded to work on their educational staffs.

14.51 The Minister of Citizenship and Culture should enter into negotiations with the Toronto Board of Education to arrange for a teacher to be appointed as a liaison officer between the schools in Metropolitan Toronto and each of the major performing arts groups.

14.55 The Minister of Citizenship and Culture should initiate discussions with the Minister of Education to incorporate attendance at a performing arts institution in Toronto as part of The Ontario Young Travellers Program administered by the Ministry of Education.

14.58 The Minister of Citizenship and Culture, in partnership with the Minister of Education, should arrange for the appointment of teachers to act as educational officers at both the Shaw and Stratford Festivals.

14.61 The Minister of Citizenship and Culture should encourage the Ontario faculties of education to provide an arts appreciation course as a compulsory component of all teacher training.

14.63 The Minister of Citizenship and Culture should enter into discussions with the teachers' federations and the Minister of Education to design a series of programs for teachers. These programs should be offered provincially and locally at arts and culture agencies, community museums and galleries and with performing arts companies and their purpose should be to increase an educator's familiarity with the arts.

14.70 The Minister of Citizenship and Culture should strongly encourage other provincial ministers responsible for the arts to contribute to the National Ballet School.

14.73 The Minister of Citizenship and Culture and the Ontario Arts Council should consult with members of the music community to determine how the Royal Conservatory of Music can best serve the needs of the arts in Ontario. The Minister should present these views to the University of Toronto's review committee.

14.80 The Minister of Citizenship and Culture should ensure that strong and convincing submissions are made on the subject of post-secondary education and the training of future artists and arts administrators.

14.84 When the Ontario Arts Council conducts its two-year internal review of its funding policies and priorities, it should give special recognition to those arts organizations which have apprenticeship programs.

15. The Artist's Income

15.28 In order to improve the tax and security position of artists in Ontario:

(i) the Minister should establish a study group immediately to review the Disney Report to determine if submissions in addition to those recommended below should be made to the Standing Committee on Culture and Communications.

(ii) the Minister should personally lead a delegation before the Standing Committee on Culture and Communications to advocate:

(a) that the distinction in the tax legislation between an employed and a self-employed artist should be removed;

(b) that all professional artists should qualify for unemployment insurance and that the conditions for qualification should be amended;

(c) that all professional artists should qualify for the Canadian Pension Plan;

(d) that the expenses of an artist undertaken to carry out his arts profession should be fully deductible against the artist's total income;

(e) that more appropriate rules should apply to artists in terms of valuing unsold works of art.

(iii) the Minister should, in the event that Revenue Canada will not qualify artists to be eligible for the Canada Pension Plan, cause to be established in Ontario, a government retirement pension plan for artists to be contributed to by the government of Ontario.

(iv) the Minister should seek an amendment to Ontario's tax legislation which would remove the distinction between employed and self-employed artists.

(v) the Minister should press for an amendment to the Occupational Health and Safety Act to include teachers who are professional artists.

(vi) the Minister should seek to have the rules which apply to exemptions for sales tax (Ontario) and excise tax (Canada) eased as they relate to artists materials.

(vii) the Minister should encourage other ministries of the Ontario government and their agencies to act in ways and pursue policies that protect and promote the rights of artists.

(viii) wherever possible, the Ministry should consider all programs from the point of view of the creative artist so that, all other things being equal, funding should go to those programs from which the artist could derive benefit.

16. Interministerial Responsibilities

16.4 The Minister of Citizenship and Culture should accept the responsibility to establish, with the Ministry of Industry and Trade, a high-level interministerial committee to determine and document ways in which the Ministry of Industry and Trade could take advantage of the excellence and availability of the arts in Ontario and its promotion of Ontario's industry and trade, and in so doing, contribute to the self-sufficiency of the arts and culture community.

16.14 The Ministry of Citizenship and Culture with the support of the Ministries of Industry and Trade, Tourism and Recreation and Intergovernmental Affairs, request cabinet approval of a cultural exchange program in the amount of up to $750,000 a year paid out of lottery- or tax-based funds.

16.16 The senior level interministerial committee of the Ministry of Citizenship and Culture and the Ministry of Industry and Trade should review existing programs of yearly design awards presently administered by the Ministry of Industry and Trade, with a view to establishing Ontario's pre-eminence in the whole field of design.

16.20 The Ministry of Citizenship and Culture should accept the responsibility to establish with the Ministry of Government Services a high level interministerial committee to determine and document the manner in which the Ministry of Government Services might use the arts to achieve the Ministry of Government Services objectives, particularly in the field of architecture interior design and art in public buildings, and in so doing, promote greater self-sufficiency for the Ontario arts and culture community through increased employment.

16.27 The proposed interministerial committee, after consultation with the arts and architectural community, should review the Art Acquisition Program of the Ministry of Government Services. A government policy should be established requiring that 1 percent of the capital costs of all government buildings be reserved for works of art. Appropriate fees should be allocated for an artist as part of the design team, and there should be well-defined criteria and procedures for the selection of artists.

16.30 The proposed interministerial committee should give consideration to the establishment of an art bank of Canadian painting for rental or lease to senior government officials on a break-even basis with a de-accession and further purchase feature.

16.35 The Minister of Citizenship and Culture should accept the responsibility of establishing with the Ministry of Transportation and Communications, the Ministry of Natural Resources and the Ministry of Northern Affairs a high level interministerial committee to determine and document:

(i) the particular problems the arts and culture face in remote parts of the province, especially the north;

(ii) the inventory of resources in these ministries which might be enlisted to help solve those problems;

(iii) the design of a program of multi-ministry assistance to make the arts more accessible, and to provide more opportunities for participation.

16.39 The Minister of Citizenship and Culture should ensure that the senior interministerial committee representing the ministries of Northern Affairs, Transportation and Communications, Natural Resources and Citizenship and Culture, which is charged with overcoming the obstacles to the arts in the more remote parts of the province give special priority to the needs of the native communities in those areas.

16.44 The Minister of Citizenship and Culture should request the Minister of Treasury and Economics and the Ministry of Municipal Affairs and Housing to consider requiring municipalities to file with the government a breakdown of municipal expenditures into categories for parks, recreational facilities, professional arts, recreational arts, libraries and museums, both capital and operating.

16.46 Regulation 517 should be amended as follows:

(i) the name of the municipal recreation committee should be changed to the Recreation and Arts Committee and be composed of no fewer than nine members, four of whom should be from the arts community,

(ii) twenty-five percent of the budget provided under Regulation 517 should be spent upon recreational arts, as opposed to physical recreation,

(iii) recreational arts should be defined in the regulation.

16.55 Pending a longer term solution, the Minister of Citizenship and Culture should accept the responsibility to establish with the Ministry of Tourism and Recreation a high level interministerial committee to determine and document

(i) the advantages of both ministries of promoting the "not for profit" subsidised arts attractions of the province;

(ii) the sort of media coverage which would be of the greatest benefit to arts and culture tourism;

(iii) how the arts community can take full advantage of these new promotion campaigns;

(iv) how the arts community, for its part, can be more knowledgeable about the needs of the tourism industry.

16.61 The proposed interministerial committee of the Ministries of Citizenship and Culture and Tourism and Recreation should consider recommencing the leadership program for the recreational arts.

16.64 The Ministry of Citizenship and Culture and the Ontario Arts Council should analyse user surveys of government-assisted arts programs so as to ensure that the programs are accessible to all Ontario's citizens who qualify and that there is broad knowledge and understanding of the programs and their criteria.

16.68 The Ministry of Citizenship and Culture should continue to assist programs which encourage the sharing of heritage arts with particular criteria for those communities which have insufficient ethnic art representation. In particular, the Ministry should provide support for the compilation of an ongoing central registry of heritage performing artists.

16.73 The Ministry of Citizenship and Culture and the Ontario Arts Council should anticipate an increased demand for French language arts by non-Franco-Ontarians throughout the province and they should be ready to capitalise on these opportunities for cultural understandings.

16.79 Pending a longer term solution, the delivery system for programs in the recreational arts should be strengthened by:

(1) A staff sharing agreement between the Ministry of Tourism and Recreation and the Ministry of Citizenship and Culture, or

(2) Transfer of the mandate for recreational arts from the Ministry of Citizenship and Culture to the Ministry of Tourism and Recreation.

16.81 The Ministry of Citizenship and Culture should be joined with the Ministry of Tourism and Recreation to form a new Ministry of Tourism, Recreation and Culture. The citizenship responsibilities of the present ministry should be separated into a distinct Ministry of Citizenship or added to a new Ministry of Community, Social Services and Citizenship

17. The Arts and the New Technology

17.27 The Minister should create an interministerial committee in conjunction with the Ministries of Tourism and Recreation, Education, Colleges and Universities, and Industry and Trade to:

(i) identify the various forms of communications and estimate their technological impacts on the arts, the media, libraries, schools, museums, etc. so that appropriate and timely responses are involved by the Ministry and its planning;

(ii) develop strategies to support and encourage Canadian producers of software and program content;

(iii) identify new formulae and new sources for television programming, computer software, etc.;

(iv) develop data banks;

(v) develop policy, defining the role of government in the technology age. (For example, will the government guarantee public access to the new technology or will a huge gap develop between the information rich and the information poor?);

(vi) identify areas where new technology may threaten jobs and existing industry - and develop compensating strategies.

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